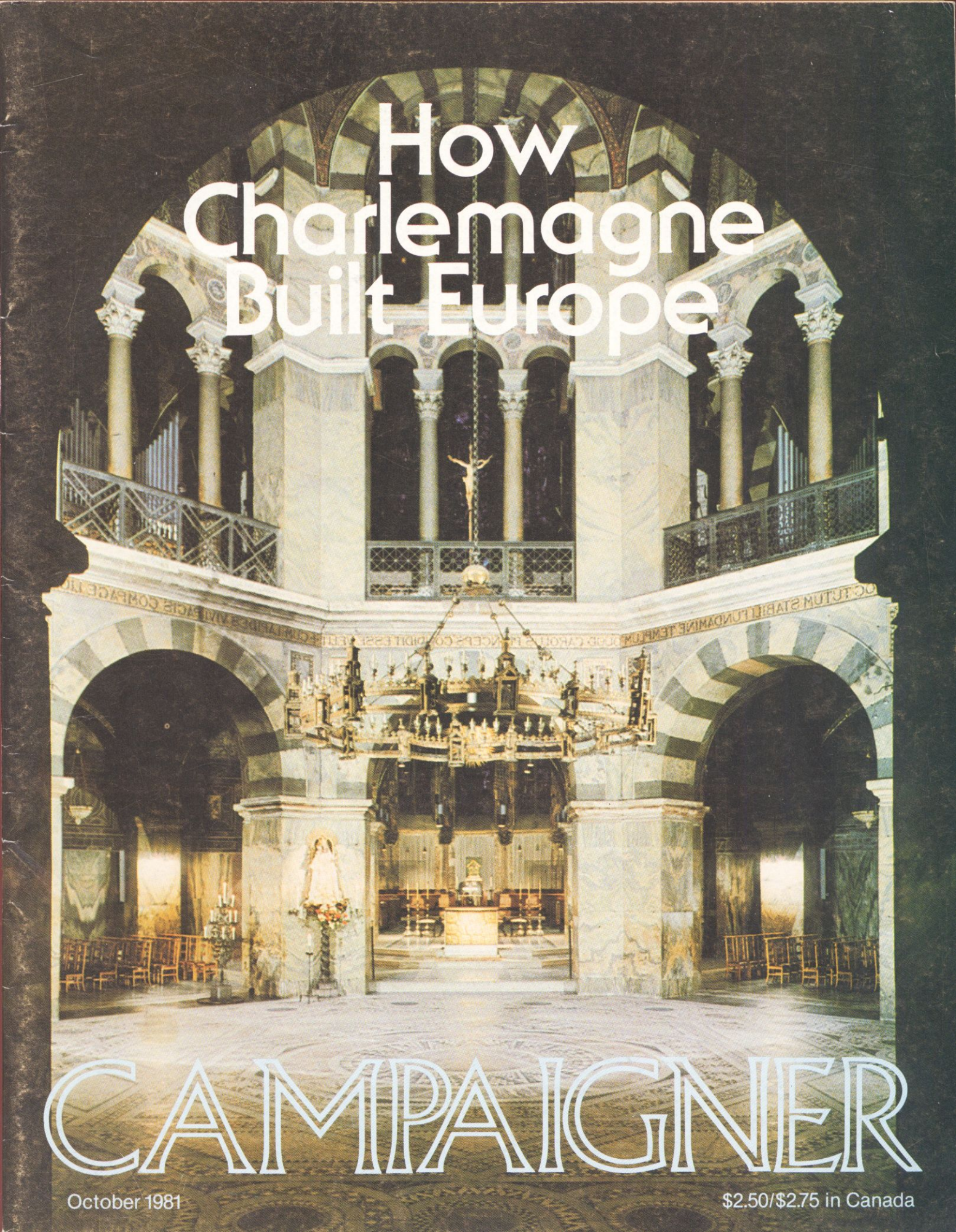


How Charlemagne Built Europe

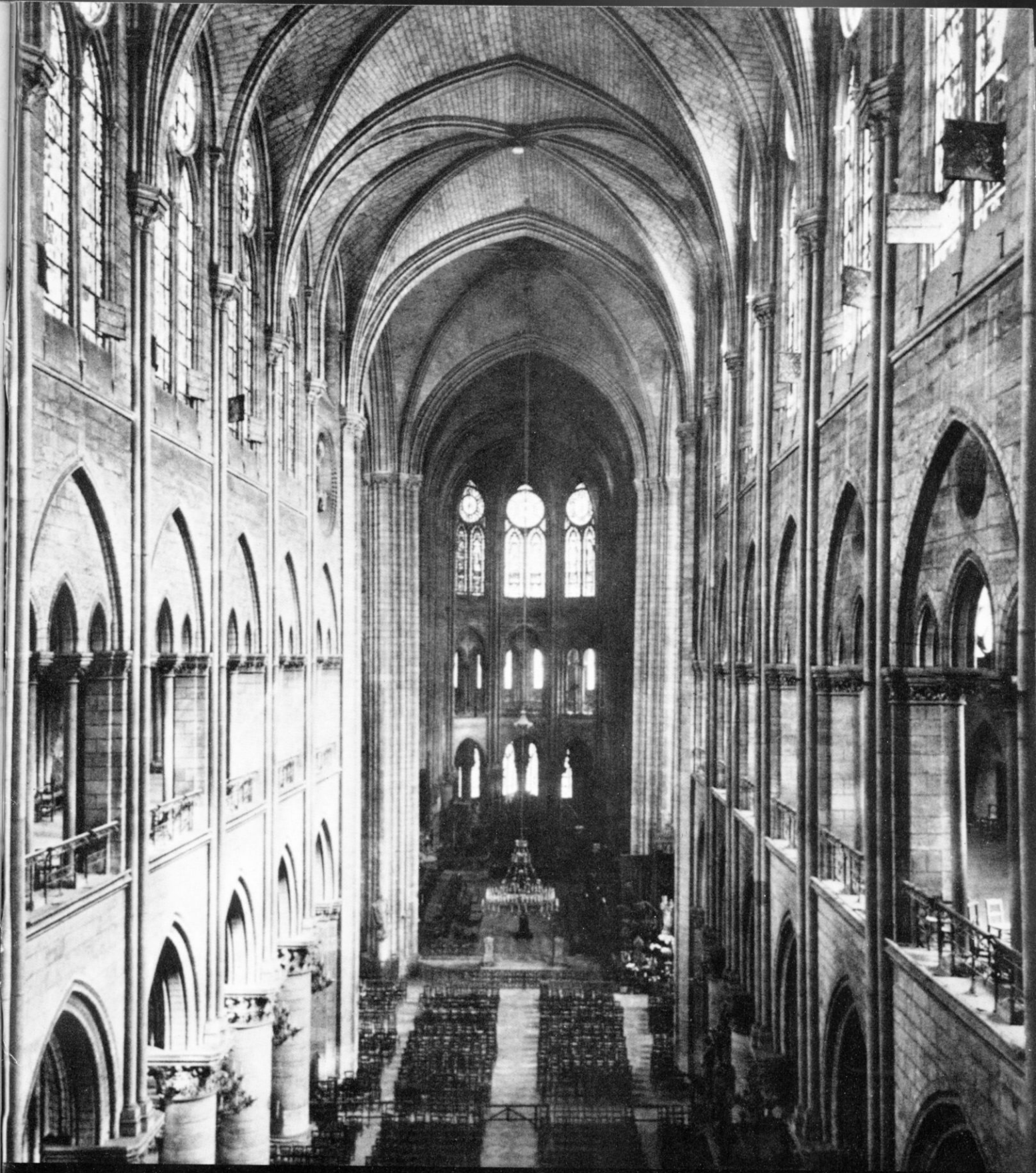
CAMPAIGNER

October 1981

$2.50/$2.75 in Canada

The 12th and 13th century Gothic cathedral builders who brought about the economic and cultural revival of Europe took their inspiration from Charlemagne's program for building a network of learning and governing centers across the continent. Above, Notre Dame Cathedral in Paris.

See page 8 for "How Charlemagne Built Europe."



The sweeping interiors of the great Gothic cathedrals, designed to uplift the minds of churchgoers, were made possible by the revolution in Carolingian architecture. Above, looking down into the 115 foot high nave of Notre Dame Cathedral in Paris.

See page 8 for "How Charlemagne Built Europe."

The Campaigner

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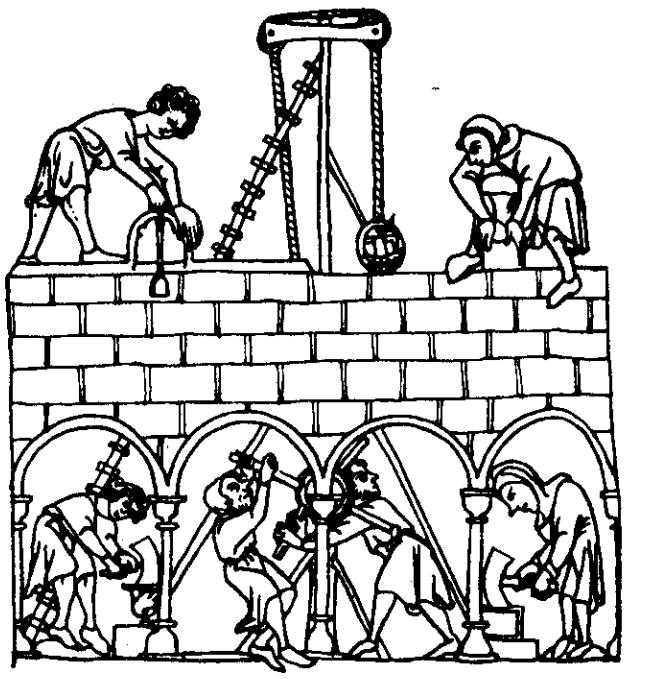

On the cover
The interior of Charlemagne's Chapel at Aachen
Cover design: Virginia Baier

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Fostering Excellence In Our Schools

LATE IN AUGUST, Secretary of Education Terrence Bell announced that he had formed a commission whose task it would be to search for ways to raise the nation's standard of education. The purpose of the group, made up mainly of school and university administrators, he said, "is to focus on maximum competencies."

Secretary Bell emphasized this point, continuing, "We've been focusing so much on the minimum, so much on bringing the bottom up—and I don't want to downgrade that, and we hadn't thought to abandon that effort—but I think over the past years we're not challenging the outer limits of abilities and talents."

Appropriately, the announcement came while the nation's attention was fixed on the successful mission of Voyager II. But the Saturn mission is the fruit of the past investment in NASA—now written out of the national budget—and so too the fine scientific engineering which accomplished the precise targeting of the space vehicle and the collection of detailed data, will become a thing of the past if provision is not made for educating continued excellence.

DR. BELL'S COMMISSION, if it does its job, comes none too soon. Stanford Research Institute will be releasing a study this month, following up on the report published last year by Isaak Wirszup, which documents that while the Soviet Union graduates five million students each year who have studied two years or more of calculus, in the United States only 105,000 high school graduates have taken as much as one course in the subject. This is only one statistic of many which support the research institute's conclusion that the Soviet manpower pool is operating on an incomparably higher level than its counterpart in the United States.

The commission must be on the alert to the fact that the problem it is tackling stems from almost a century of subversion of the American school system, during which classical education, history, and most recently science have been systematically removed from the school curriculum and replaced by courses in "life adjustment" or consumer education. The situation is so bad that where history is still taught—in the form of Civics or Problems in Democracy—its content has been turned upside down to conform to the subversive prejudices of liberal opponents of the American constitutional republic like Charles Beard. Things have come to such a point, that guides to our national monuments in Philadelphia refer to the American Revolution and the Constitution as "acts of treason" against the British monarchy.

MILTON IS UNKNOWN in our classrooms, and Shakespeare, at best, is taught through the medium of distorted television performances of his work, which deliberately excise key portions of the plays to make them agreeable with standard soap opera fare. The King James version of the Bible,

Coming in The Campaigner

Zepp-LaRouche on Papal Encyclical

The Campaigner is pleased to announce that its December issue will feature Helga-Zepp LaRouche's November 6 address to the European Conference of the International Caucus of Labor Committees in Wiesbaden, West Germany, which elaborated the crucial importance of Pope John Paul II's recent encyclical "On Human Work." Zepp-LaRouche's presentation emphasized that the encyclical, which reaffirms the Biblical injunction of the Book of Genesis that man "multiply and subdue the earth," represents a major effort by the Vatican to stem the advance of such population reduction doctrines as the Carter administration-authored *Global 2000* program. Zepp-LaRouche called on world leaders and governments to adopt the perspective embodied in the Pope's encyclical as the basis for their own policies.

that great text of the English language, has been outlawed, to be replaced by pornography such as *The Catcher in the Rye*, which has become a popular classic. Worse is true of music, which by and large is no longer taught.

All this we owe to John Dewey, who drove classical education from the schools and established the principle that education must be practical. Because of Dewey's evil work, it has become a crime to demand rigor from a student or to compel him to learn anything which is not agreeable to his immature prejudice. And to Dewey's close associate, Bertrand Russell, we owe that other perversion, the New Math, which substituted linguistics and abstract algebra for training in geometry.

WE DO HAVE A POLICY guidelines to refer to in beginning to solve the crisis in our schools. In 1958, in response to the implications not only of the Sputnik launching but to news of the superior depth of scientific training in the U.S.S.R., Congress passed the National Defense Education Act. The spirit of the act, expressed in its declaration of policy, should guide us today. It is well worth quoting:

"The Congress hereby finds and declares that the security of the Nation requires the fullest development of the mental resources and technical skills of its young men and women. The present emergency demands that additional and more adquate educational opportunities be made available. The defense of this Nation depends upon the mastery of modern techniques developed from complex scientific principles. It depends as well upon the discovery and development of new principles, new techniques, and new knowledge.

Continued on page 64

Leonardo The Scientist

To the editor:

The opening section of Dr. Bardwell's very exciting review of the Leonardo da Vinci "Nature Drawings" exhibit held last spring in New York (*Campaigner,* July 1981) contains some statements which are, I believe, quite misleading. "Leonardo's importance as a leading scientist and engineer of the Renaissance" was recognized well before the discovery of the two Madrid codices two decades ago and the publication of the book, *Unknown Leonardo.*

Not only was this work well-known, but the subject of Leonardo's achievement as scientist and engineer has been a matter of energetic debate since his own lifetime and the sixteenth-century biographers. In the eighteenth century, the scientific drawings (including probably those in the Madrid volumes, which did not "disappear" until the 1790s) were used by French engineers in particular to develop key inventions in the French industrial revolution off ideas of Leonardo's which had long lain dormant. The first large-scale publication of these drawings occurred after the French Revolution, in an effort I suspect was closely linked to the establishment of the Ecole Polytechnique.

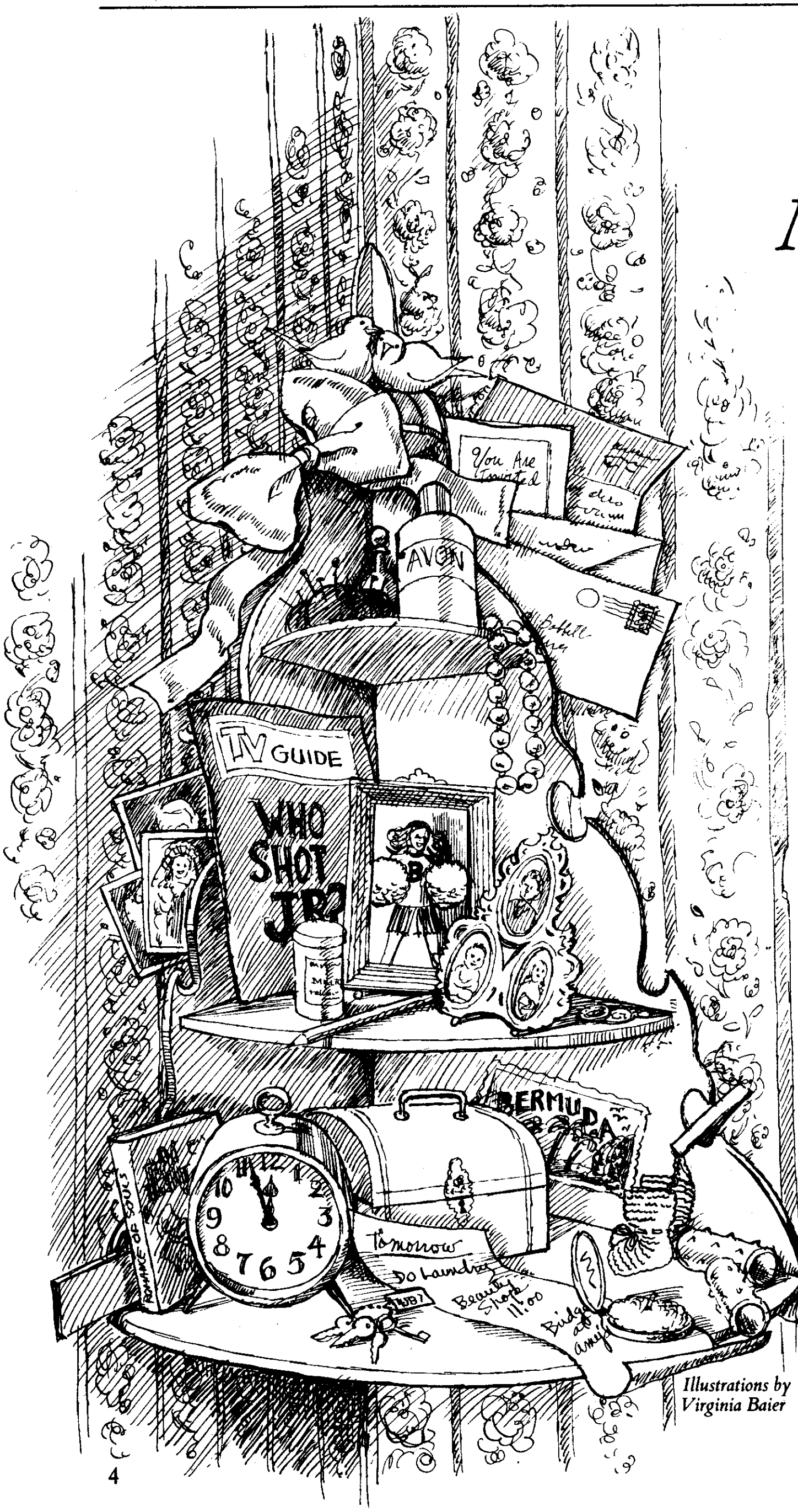
Throughout the nineteenth century Leonardo's talents as a scientist were extolled—even sometimes overblown in the sense of ascribing discoveries to him that had been made first by others and copied in the Vincian notebooks. In the 1870s the Richter edition of the notebooks was published; an abridged version of Richter is now available in the excellent two-volume set put out by Dover. At the very beginning of this century a leading French physicist compiled a three-volume work, still consulted today, on *Leonardo da Vinci: Whom He Read, and Who Read Him,* in an effort to pinpoint precisely the Florentine artist's role in the history of science.

Then came 1952, and the international symposium celebrating the 500th anniversary of Leonardo's birth. The famous Aristotelian professor of philosophy, J.S. Randall, to whose "history of civilization" texts countless American students have been subjected, stood up to pronounce that he had measured Leonardo by the standards of true science and found him wanting. Leonardo was not "methodical and systematic," like Galileo and Francis Bacon, Randall decreed, and therefore he was not a scientist.

The real question is not whether Leonardo was both artist and scientist—for, despite Randall and despite the hysterical blocking of Sir Kenneth Clark, hardly anyone has ever doubted this. What Dr. Bardwell has shown in his article is that what makes Leonardo a great scientific thinker is the same thing that makes him one of the supreme artists of all time—his *Platonic* commitment to causal processes underlying natural appearances. Almost all texts on Leonardo are adamant in identifying him as an Aristotelian who was supposedly hostile to hypothesis and hostile to the Neoplatonic movement surrounding him in Florence. According to this standard view, bolstered by isolated quotations from the notebooks, Leonardo thought only empirical observation and experiment had any value.

Dr. Bardwell's insights into the Windsor drawings prove that this interpretation is totally bogus,

Continued on page 63



Illustrations by Virginia Baier

Mrs. Babbit Destroyed the U.S.A.

This article by Lyndon H. LaRouche, Jr., warning that "the clock is at five minutes to twelve" in the countdown against the survival of the United States, was first published in the August 31 edition of the national newspaper New Solidarity. *Since LaRouche made this characterization, there have been no reversals in the foreign and economic policies he identified as the impetus to global thermonuclear confrontation.*

She was, you know, the most popular cheerleader of her high-school class in her time.

In the course of things, she married Mr. Babbit. Deep down, there was an emptiness in the marriage. In the beginning, apart from the recreations of the bedroom, the chief pleasure she extracted from the marriage was playing house with real furniture and real people, rather than with the mere dolls and doll furniture of her childhood. There was Daddy, Mommy, and, in due course, the babies. It was doll-play, and she played the game with the skill she had rehearsed from the time she was approximately two years old.

Deep down, she suspected Mr. Babbit wasn't much, a suspicion which grew in strength as familiarity reassured her that Mr. Babbit's soul had a certain resemblance

to the pathetic image of his dirty socks, as she mustered the sense of duty to toss the distasteful objects into the washing machine. To love a man, she decided on one occasion she reflected on this point, was to muster a certain motherliness about caring for his dirty socks and linen.

It had been exciting to snatch Mr. Babbit from the ambitious grasp of other coeds back during high-school and college days. She remembered the night she had confided her "catch" to her mother, her mother reliving her own adolescence in the detailed accounts the future Mrs. Babbit had confided during their very private mother-daughter relishing of these details. In later years, Mrs. Babbit sometimes worked her way through an otherwise awfully boring moment reliving the recalled excitement of the chase. It was more exciting to catch the fish. Once one had the pleasure of showing off one's catch, and there was no one else to impress with evidence of this accomplishment, the fish became simply a poor fish.

There had been compensations for the monotony of marriage, she discovered. Had Mr. Babbit been a failure, life would have been miserable. Mr. Babbit's career became very important in the emotional struggle to "just get through the day." Exactly what it was that Mr. Babbit "did," Mrs. Babbit knew by name, but discovered that the details of the work, behind the names, bored her.

Eventually, Mr. Babbit became a success. To be the chief officer of a small firm and head of the town's chamber of commerce, was to be a big fish in a small pond. All the same, if one narrowed one's vision to see only the small pond, Mr. Babbit became as a king, and, more important, Mrs. Babbit became the queen—the power behind the throne. Any woman who can find an echo of herself, her world-outlook, in a radio or television soap opera understands this very well.

Mrs. Babbit became the social lioness of that community.

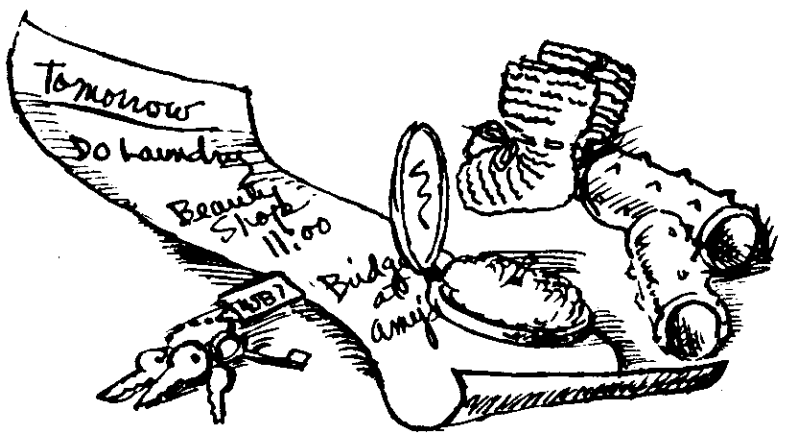
Every successful door-to-door peddler and automobile salesman understands these matters, or could not be successful. In the small towns, the woman of the house is the arbiter of taste, and more or less the final judge concerning who is or is not socially acceptable. "Sell the sizzle not the steak," the sales department informs the product's designer, as the advertising agency has earlier sold the sales department on the gimmickry being proposed. What is it that "sizzles" in the fantasy-life of the woman of the house? She is still the "most popular girl of the class" she wished to be years earlier; the chief source of relief for the monotony of her life is to relive the excitement of the girls' competition in high-school years within the rules of the game afforded to her in mature years.

The important thing was not that Mr. Babbit was important. The important thing was to be the wife of the most important man in town, to be the most popular cheerleader of the high-school class.

What is "taste" in Mrs. Babbit's pathetic world? It is the pretty pictures in the women's home-decorating magazines, the "latest styles," the Hollywood image, a slightly wicked suggestion of foreign aristocracy, a bit of the English aristocracy and naughty French luxury. It is what others, who share that consensus must admire and, one hopes, envy. It is the principle of "taste" of that monstrous pederast, Oxford University's John Ruskin. It is the thing superimposed on the mind of a child's rules for playing dolls.

There are some ladies of the house who will not trust the advice of an interior decorator, hair stylist, or costume designer unless they are convinced he is a fairy. Middle-American women generally prefer the gentleman to be discreet on this point; a definite suggestion of fairy-likeness, but not vulgarly obvious, is what is preferred. Among the metropolitan social circles, such as the "Shickeria" of Germany, the man must be definitely a notorious fag. *John Ruskin's influence, definitely.*

Mr. Babbit, like all hollow men of his sort of importance, also lived out re-enactment of adolescent courtship. Mr. Babbit courted his wife. His conscience deterred him from chasing secretaries, chorus-girls, and the like. He played



the game within the bounds of the "family man."

If one squinted, all this became clear. Blur the image of the older married couple, so that one may see less of the costuming and more of the action on the stage. It is a pair of adolescents—albeit jaded adolescents—acting out in adult contexts the doll-playing sort of courtship-rituals which excited them during the neon-illuminated passions of adolescence.

Mrs. Babbit had no sense that she was being, in her own fashion, a kind of Benedict Arnold, an Aaron Burr. She had no perception that the degradation of life in that community to poorly disguised childish doll-playing was

corrupting and destroying the United States.

Mr. Babbit was, in a tragic sense of relative values, the more fortunate of the two. In church, Mr. Babbit had known himself to wince inwardly. There is a higher purpose for individual life. How often he had betrayed that imperative of his conscience. How often the imperatives of daily ambition had dragged him down into arrangements his conscience knew to be wrong. "If I weren't successful," he excused himself lamely, "my wife would leave me." Perhaps she would not leave him, but she would make it clear enough that his failures had turned their marriage into a cruel prison for her. So, Mr. Babbit thought of himself as a religious man not because of any efficient commitment to a higher purpose, but because of his awareness of his sinful corruptness in violating daily such a higher purpose. His religious profession was that of continuing to be a sinner.

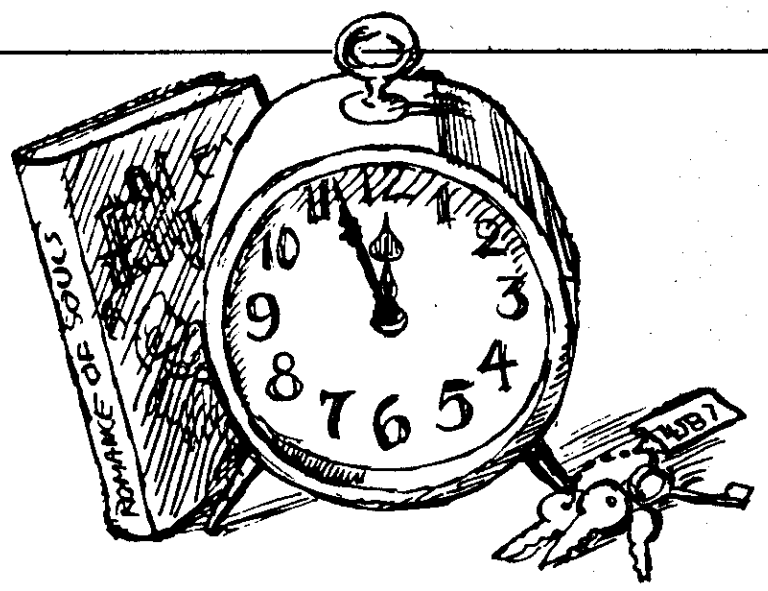
If one thinks of Mrs. Babbit, one must have an ambivalent attitude toward "women's liberation." One wishes the poor dykes would get back into the closet and occupy themselves with the psychiatric cure of their awful disease. One can have no ambivalence in despising a disease. NOW and the proposed ERA amendment are worse than absurd. Yet, if one thinks of the miserable inner life or Mrs. Babbit, perhaps there is a crying need for not a "women's liberation movement," but a "ladies' liberation movement." By degrading women into "ladies," we have connived at banalizing them.

A woman ought have the right and opportunity to become an important human being, to do something better with her personal and family's life than playing dolls and doll-house to the end of her years. A woman ought to have the right and opportunity to, in the words of Percy Shelley, *impart and receive the most profound and impassioned conceptions respecting man and nature.* The image—and self-image—of the woman must become that of the successful creative scientist, of a woman-statesman in the equivalent image of a Plato, an Alexander the Great, a Louis XI, a Benjamin Franklin.

That is not impossible, nor does it render a woman unfeminine. That is the relationship between my own wife and myself, a woman whom I find more feminine in the true sense of womanhood the more profound her achievements in scholarship and statecraft.

I have encountered over the decades of my life numerous women who showed the promise of lesser or greater degrees of greatness as human beings. I have seen most of them destroyed by the pressures of consensus, by internalized image of woman-the-doll-player, by demands of foolish men who required this game of them, and by the wicked pressures to the same effect exerted by other women, and by society in a more general, amorphous, but efficient manner. Society degrades Mrs. Babbit into a hollow character from a Hollywood afternoon movie or afternoon soap-opera, and the image of the important things in life to the undisguised popular TV soap-opera, *Dallas.* Mrs. Babbit takes revenge upon the culture which has degraded her, by destroying morally the "important man" which she regards as one of her dolls.

Is it possible, at this minute of five minutes to twelve, to inspire Mrs. Babbit to discover that she is really an important human being, capable of imparting and receiving profound and impassioned conceptions respecting man and nature? Can we rescue her, and with her help, the disoriented, wincing conscience of the sinful Mr. Babbit?



We of the United States, are a nation on the verge of destroying itself. The bad smell of stale marijuana-smoke and old Vaseline reeking in the precincts of lower Manhattan is the ironical stink of old Sodom in the new Sodom New York City is becoming.

Wherein lies the root of our troubles? What tragic, imminently mortal flaw in our national character impels Mrs. Babbit and the wincing conscience of the sinful Mr. Babbit to condone the present transformation of our once-proud republic into the United States of Sodomy? The key is the ethics of a "wired society," in which the men, for the most part, cast themselves in a fantasy-life modeled on John Wayne's *Rio Bravo* or the current *Urban Cowboy,* and in which the women model their ethic on *Dallas* or the afternoon soap-operas. We watch the "boob-tube" five or more hours each day, and our nation's morals and mental powers are degraded in proportion to the increased circulation of *Playboy* and the number of TV channels available by broadcast or cable in that locality.

The worst of it is the third, minority, but growing component of our national political and "cultural" life. The horse-opera and

soap-opera fans watch the TV, but the "kooks" write the scripts for both.

In truth, we are about to die. Not some distant time, not the close of this century, and not some indefinite *eventually*. We face a reverse 1962 Cuban Missile Crisis at some time between the end of this present year and late 1982. Moscow will act in some theater, in some fashion, to prevent the emplacement of forward-based cruise and Pershing II missiles *before those forward based emplacements are made*. Moscow is currently spending about 20 percent of its estimated GNP in preparing for this showdown.

In consequence of the "post-industrial society" doctrine of the Aspen Institute, James R. Schlesinger, Henry A. Kissinger, Zbigniew Brzezinski, George Ball, Cyrus Vance, David Stockman, Paul A. Volcker, Henry Reuss, Beryl Sprinkel, Donald Regan, Jack Kemp, Milton Friedman, Richard Ottinger, Ed Koch, and a host of other evil "kooks" of the same "futurologist," Sodom-oriented persuasion, the once-proud in-depth strategic capabilities of the United States have been gutted. Over half of the enlisted personnel of our all-volunteer enlisted ranks are users of mind-altering "recreational substances," and a like proportion are functionally illiterate individuals. A cowardly administration refuses—so far—to mobilize our agro-industrial goods-producing economy with aid of cheap credit directed to that purpose. Instead, while it itself is conniving at destroying our agro-industrial base and allying with the raving "kooks" of Willy Brandt's Malthusian, one-worldist Socialist International, the government, with connivance and toleration from the Congress, is seeking the earliest possible confrontation with the considerably superior technological and in-depth capabilities of the Soviet Union.

From this lunatic policy, only one of three consequences are possible. First, a thermonuclear war which might well produce sufficient long-lived radioactive dust (e.g., radioactive cesium) to kill all higher forms of life on this planet within two years following an exchange. Second, a humiliating U.S. back-down to Moscow in a reversal of the roles of the 1962 missiles crisis. Third, a slide into the genocidal waves of famine, epidemic, pestilences, and global insurrectionary bloodshed being plotted presently by the Club of Rome and the State Department of Secretary Alexander Haig.

On all these matters, we are approaching the point of no return. Either we reverse the present policies of the Reagan administration, channelling masses of low-interest long-term credit into agro-industrial, capital-intensive expansion, or we will reach the point of irreversible doom—in one of these three ways—within a period of slightly more or less than twelve months ahead.

This is objectively clear. Why do we not change our policies accordingly? Because Mrs. Babbit is watching the TV soap-opera, *Dallas,* whose script has been written by the futurologist "kooks."

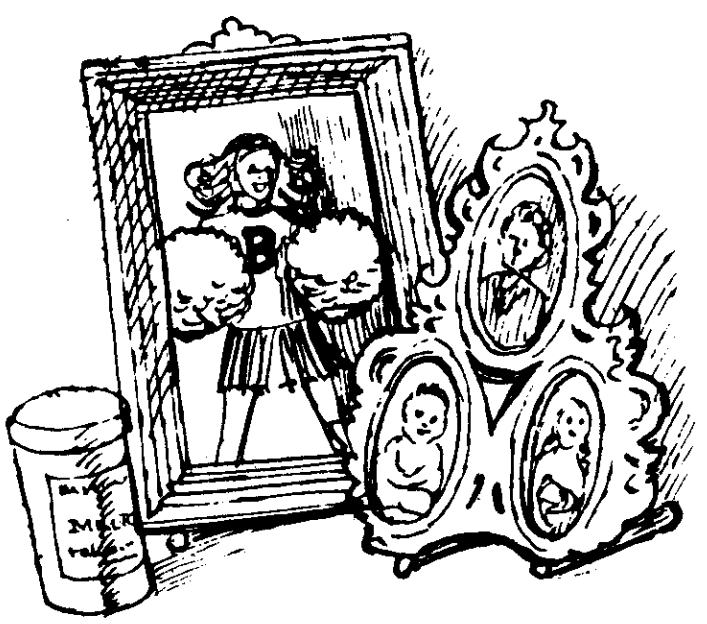
For myself and my associates, we shall fight to save the United States to the last trench, and when our ammunition is expended, we shall fight with bayonet and rifle-butt as long as one among us survives. We shall do so not because we are certain of success. We must be truthful on this point. Our nation has become too rotten, too corrupted. It has lost the margin of moral fitness needed to survive. We fight not out of lust for perceived victory, but because we refuse to degrade ourselves into becoming either "kooks" or Babbits. Someone must stand for truth, higher purpose, and human dignity, in this that might well be the last hour of our civilization.

We are pessimistic. A nation which tolerates Jack Kemp's campaign to bring the sodomy of Hong Kong to New York "free enterprise zones" is a nation which has lost the moral fitness to survive. Yet we are not discouraged. The more perilous the circumstances the bolder one must fight.

There are many good people in this nation of ours. Two-thirds or more are still essentially good people underneath. Unfortunately, most of them are corrupted by the adopted ethic of the Hollywood cowboy and the afternoon soap-opera.

Mrs. Babbit, let this fact burn into your conscience. In the last moment before you lose consciousness in the death of this nation, know that it was you who destroyed civilization with your passion for arranging everything to fit your zeal to be the most popular cheerleader of your high-school class.

If it is still possible to save this nation, this civilization, at five minutes before midnight, it is perhaps only by finding and touching the suppressed spark of true humanity in Mrs. Babbit that we might mobilize a majority among our people to do what is necessary in time.



How Charlemagne Built

Charlemagne ruled Europe from 768 until his death in 814 and succeeded in unifying most of what is today France, West Germany, Italy down through Rome, Belgium, Holland, Switzerland, and Austria. The fundamental quality of his *governing principle* was to unify the diverse populations of Western Europe around a common program for the promotion of learning, city-building, trade, scientific research, publishing, and cultural advance and achievement. He assembled around himself a very special international grouping of leaders and thinkers to guide over his policy.

From England the great Platonic thinker Alcuin of York left Northumberland to become the head of Charlemagne's Palace Schools system. Alcuin later left the principal Palace School at Aachen to become the abbot at St. Martin's at Tours where he reorganized the entire school system there. Paul the Deacon and Peter of Pisa came from Italy. Einhard the German joined the ruling policy and intellectual council and then wrote the biography of Charlemagne. Theodulf was brought from Spain to the center. These intellectual leaders were centrally assembled to advise the king, from the principle that the only men who are fit to govern and formulate policy are those of the highest intellectual achievement. He or she who cannot teach advanced conceptions to others, cannot rule effectively. Government is the highest form of pedagogy, as Plato repeatedly emphasizes in *The Republic.*

Charlemagne's accomplishments are what we know today as the *Carolingian Renaissance*, from which flow all of the later great achievements of Europe's intellectual titans. Charlemagne systematically organized the founding of schools, libraries, and special publishing centers called *scriptoria* where manuscripts were copied, translated, and illuminated. Throughout Europe he encouraged the construction of magnificent architectural works and he revived the art of painting *fresco* on freshly plastered walls.

The vast program of education which Charlemagne effected was accomplished through the vehicle of a network of schools in newly founded monasteries. At the top of the school system Alcuin directed the Palace School at Aachen from which point the frontiers of new knowledge to be explored were conceived. The Palace School had both the responsibility of educating the children of the central court and the function of unifying the educational program throughout the realm from a central Academy of Learning, as Plato himself had done.

The leaders of the Palace School were not primarily concerned with the previous works of Augustus, Trajan, Marcus Aurelius, and Cicero. Instead they consciously studied the writings of the patristic fathers: Augustine, Ambrose, Jerome, and Gregory the Great. From Augustine in particular they understood the hidden Platonic content in the method of Christianity. Secondly they drew from Augustine the practical necessity for waging a relentless war against paganism and cultism.

Alcuin organized, as well, a complete reform of handwriting, known as *Carolingian minuscule*. Latin script had become unreadable for all but the few specialists in the proceeding centuries. The Latin language itself was upgraded by Alcuin to allow for the communication of accurate scientific and philosophic conceptions. A massive publishing program was launched which began on the foundation stone of making the classics available for study. Illuminations of the texts served as pedagogic aids for the most advanced ideas. Alcuin succinctly summarized the objectives of the project: "to write sacred books is better than to till the soil for the vine, for the one nourishes the soul, the other only the stomach."

In addition to the central library and Palace School at Aachen, subcenters were built for regional learning coordination points at Corbie, an abbey near Amiens, St. Martin at Tours where Alcuin retired, and elsewhere. The largest libraries and scriptoria

Europe By Warren Hamerman

A ninth century bronze statue traditionally identified as Charlemagne.

such as at St. Martin at Tours had as many as twenty copyists working simultaneously as well as a fulltime librarian. In many of the art works surviving from the period, the central figure (Christ or the King) often holds a book in one hand and nearby his other side is a model building.

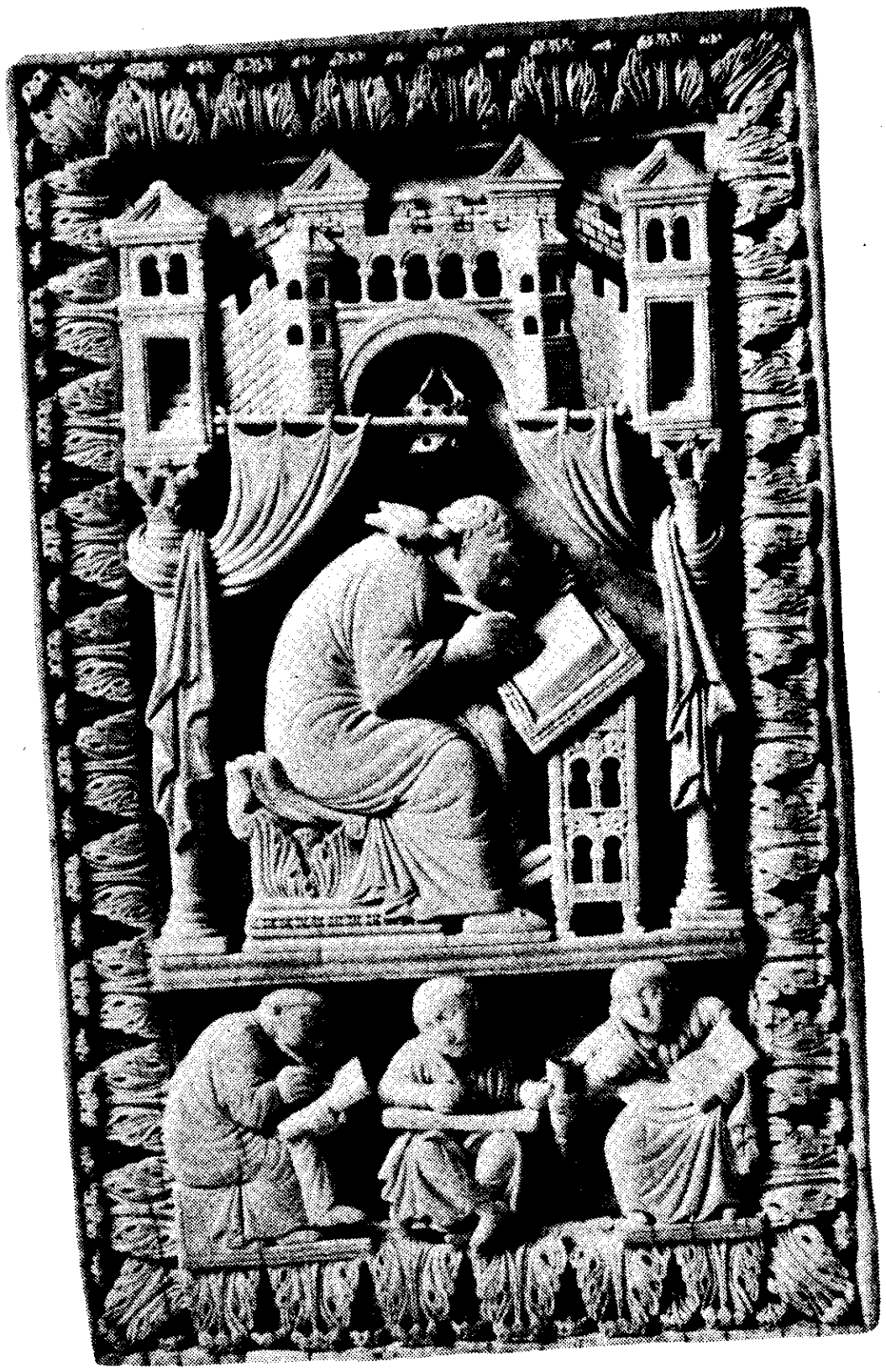
The program of the Carolingian Renaissance can be sloganized: *learning and building*.

Charlemagne's principal architect, the builder of the magnificent chapel at Aachen was Odo of Metz. Metz in northern France today was one of the regional learning centers of Charlemagne's school system. In an essential way this defined the role of Metz as a learning and later republican organizing center in later centuries. Rabelais later took refuge in Metz for three years to escape arrest in Paris. The other central learning centers of Charlemagne's school system also generated a continuum of learning for centuries.

The principal building still standing from the Carolingian period is the King's own palace—the Chapel Palatine at Aachen (Aix-la-Chapelle) which was consecrated in 805, five years after the famous Christmas day when Charlemagne was crowned Emperor by Pope Leo III. It is here that Charlemagne spent his last years, here that his mortal remains are encased and where today visitors can see his famous throne still standing in its original position under the western vault of the gallery on the second level looking down onto the octagon-shaped floor.

The Palace Chapel at Aachen was originally connected with the "Great Hall" by colonnades nearly 400 feet long. Today only parts of the bare, high walls remain. Later a Gothic Choir was built extending from the original chapel; this new structure was consecrated in 1414.

The architect for Aachen, Odo of Metz, based his conception on the octagon-shaped San Vitale at Ravenna on the eastern Adriatic side of the Italian peninsula. San Vitale was built by Justinian 250 years earlier. What is most important for the Carolingian conception was the decision to utilize the site facing



A ninth century ivory (right) depicts Pope Gregory I and monks copying texts. Charlemagne's introduction of the Carolinginian minuscule revolutionized book reproduction.

east to the Athens of Plato. In the manuscript illuminations and surviving paintings of the Carolingian period there exists a thorough utilization of eastern and classical Greek forms. The interior mosaic work of the Aachen Chapel clearly displays the Byzantine influence.

Despite the historical reference points, the chapel at Aachen was a revolutionary turning point in the history of architecture. This was the first large dome built outside of the Mediterranean region. The inner height of around 102 feet (31 meters) made it the only building north of the Alps with a vertical structure built from stone. The complex skills needed in structural engineering, mortar mixing, choice of stone, stone-laying, dome-building and iron reinforcements by inlaid ring beams are the contributions of a special construction team imported to Aachen from the Langobard Kingdom of northern Italy.

The construction of the outline of the arches of the high dome provided the greatest difficulties. Odo divided the surface of the dome into eight segments, each supported by eight strong pillars standing at right angles to the segments. The "octave" solution to the problem of designing the dome was also the conception later used by Brunelleschi in the early fifteenth century.

The core of the octagon at Aachen down into which Charlemagne looked from his throne, is surrounded by a two-story gallery. The gallery constitutes a sixteen-sided polygon reaching half of the main part's height on its outside and three-quarters at the octagon. Support pillars are directly behind each of the eight main ones. Two additional pillars on the outside wall are aligned with these, thus allowing the outer wall surrounding the interior octagon to become another sixteen-sided polygon. The spaces between the pillars form eight vault spaces around the octagon.

In the commemorative poem (most probably written by Alcuin himself), the poet emphasizes that the architectural conception of the chapel was musical. The geometry is organized in *octaves*. When I recently walked through the chapel, changing my own viewing point, the spaces defined by the vaults and levels *modulated*. A similar effect is created as the angle of the sunlight shifts during the day when it enters through the large windows in the upper gallery. The internal ratios in each octave are *harmonic*, although the organization of the octaves changes.

The commemorative poem reads:

The living stones will stay in peaceful
unity and all parts will form a harmony
    of measures and numbers the work
    of the master who built this hall will
shine and the efforts of the pious people
will be the crown of this perfect building
    and it will rise on high as a decoration
    of human art forever if the
omnipotent hand will rule over it mercifully
and it will be the shelter.
    Now we pray to God that He will
    protect this holy temple
which was erected on safe ground
by Charlemagne.

The special symbolic quality in the construction went down to the details of Charlemagne's throne which was built with six steps leading up to it just as the throne of King Solomon.

The profound effect which the Aachen Chapel had on future generations is documented by Albrecht

Dürer who went there in 1520, more than seven centuries later, for the coronation of Charles V. Dürer wrote:

> In Aachen I have seen the well-proportioned pillars with their beautiful capitals from porphyry green and red and granite, which Carolus ordered to be taken from Rome and pieced into this building. They are really made according to the instructions of Vitruvius and there I have seen wonderful things, the like of which no other person who lives here has seen.

In between the death of Charlemagne and the visit of Dürer, the great Barbarossa donated a magnificent chandelier which still hangs in the octagon. The forty-eight-candle chandelier has eight sides punctuated with sixteen towers. Each of the towers has base plates with an illuminated saying. The one on Justice, for instance, reads:

> Happy are those who long for justice,
> For they shall surely have it.

One of the principal reasons for the success of Charlemagne's overall political project was that he tirelessly combatted paganism and cultism, carrying through the program of St. Augustine which his advisors studied. He conquered the Saxons, for instance, through eighteen campaigns and then forced them to become Christians. Einhard, Charlemagne's associate, documents the story: "The Saxons were given to worship of devils and hostile to our religion."

Normally Charlemagne left the local laws in place in the lands he conquered and relied upon imposing over the top the program of the Carolingian Renaissance to unify the areas into a cohesive central authority. However, after he took Saxony, Charlemagne imposed the death penalty for heathen practices.

Charlemagne took Italy down through Rome in 774 after he intervened in a dispute between the King of Lombardy and Pope Adrian I. In 788 Bavaria was brought into his empire after its duke was brought to trial and banished to a monastery "for education."

When Charlemagne died in 814 only one of his sons was alive, Louis the Pious. When Louis the Pious died in 840 four princes survived but they were immediately manipulated into civil war. The four were: Lothar I, who held the imperial title, and was effectively King of Italy; Louis the German who was King of Bavaria; Charles the Bald who had control over Gaul; Pepin I, the grandson of Louis the Pious. After three years of civil war of brutal proportions the Treaty of Verdun (843) divided the once unifed Empire in lines anticipating the later national boundaries of Western Europe. Two years later the Viking raids began.

The institutions of learning which Charlemagne created as well as the *governing principle of learning and building* were to influence all European subsequent developments. The great cathedrals of the twelfth and thirteenth centuries as well as the works of Dante in the early fourteenth century would have been impossible without the heritage of Charlemagne. The Italian Renaissance projects of the fifteenth century directly looked back to the Carolingian Renaissance.

After the civil war among Charlemagne's grandsons, from about 850 through the crowning of Otto the Great in Rome in 962, Europe was ravaged. Learning was eclipsed by dark ages. Near the year 1000, out of the networks in the monastery schools which Charlemagne had created, the great cathedral construction projects began. In the eleventh and twelfth centuries Romanesque cathedrals were constructed at Tournus, Tours, Hildesheim, Caen, Nevers, Ely, Durham, Speier, Cluny, Toulouse, Santiago de Compostela, Autun, Vézelay, St. Savin-sur-Gartempe, Cologne, Worms, Mainz, Milan, Modena, Pisa, Florence, and throughout England. These developments came right during the period of the Crusades from 1096–1291, where the Europeans were

An eleventh century illuminated manuscript of the type that was produced in Carolingian scriptoria *across Europe. Charlemagne's advisor Alcuin organized a complete reform of handwriting.*

directly exposed to the legacy of the Arab Renaissance.

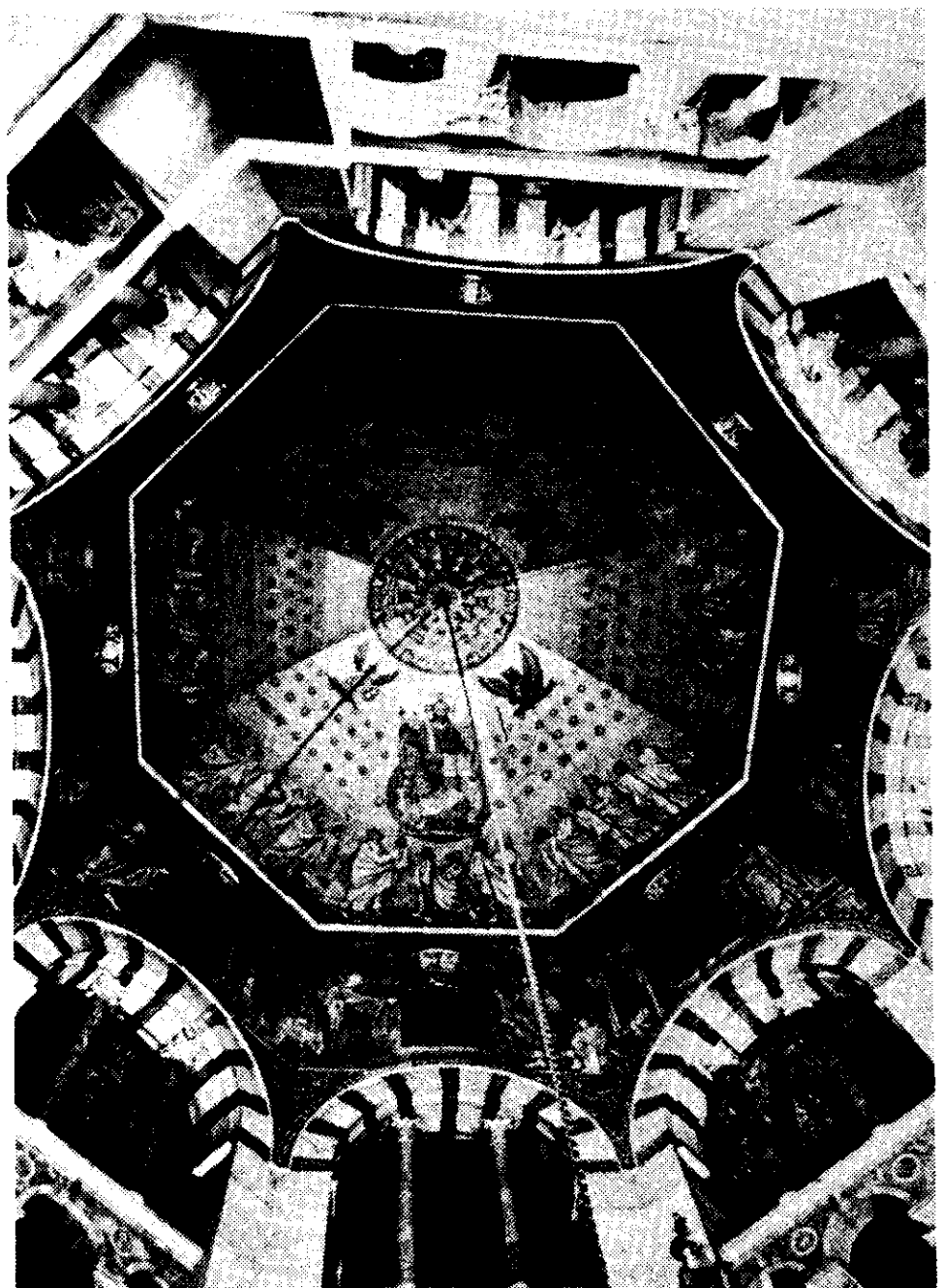
In the eleventh century, Guido of Arezzo revolutionized the pedagogy for musical instruction. Guido knew the work of Odo of Cluny, abbot from 927 to 942, who devoted his energy to developing a system of choirs. Odo arranged the tones of the scale into an orderly progression from A to G. Guido of Arezzo in his own account proceeded to depart from Odo in the "forms of the notes."

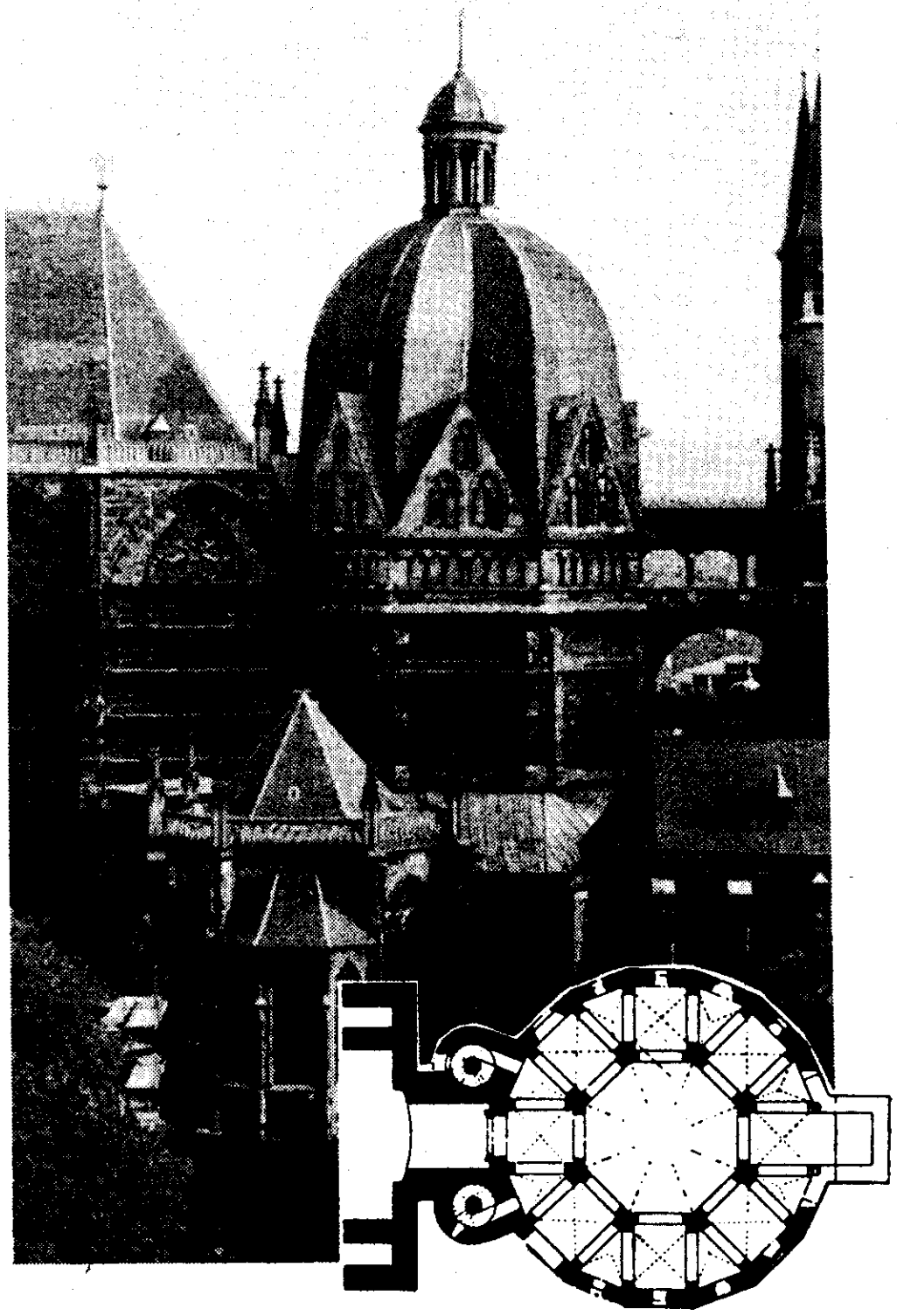
Guido describes his musical teaching method:

> The sounds, then, are so arranged that each sound, however often it may be repeated in a melody, is always found in its own row. And in order that you may better distinguish these rows, lines are drawn closer together, and some rows of sounds occur on the lines themselves, others in the intervening intervals or spaces. Then the sounds on one line or in one space all sound alike.

Besides the development of music notation Guido also developed the method of *solfeggio* teaching for singing by assigning certain syllables, derived from a well-known hymn to St. John, to correspond to each note in the scale. The Guido system for the scale developed: Ut, Re, Mi, Fa, Sol, La. The chart of Guido's system, showing the derivation of each interval in the scale from the hymn follows:

C	D	F	DE	D	
Ut	que-	ant	la-	xis	
D	D	C	D	E	E
re-	so-	na-	re	fi-	bris
EFG	E	D	EC	D	
Mi-	ra	ge-	sto-	rum	
F	G	a	G	FED	D
fa-	mu-	li	tu-	o-	rum
GaG	FE	F	G	D	
Sol-	ve	pol-	lu-	ti	
a	G	a	F	Ga	a
la-	bi-	i	re-	a-	tum
GF	ED	C	E	D	
San-	cte	Jo-	an-	nes	





Looking upward into the dome of Charlemagne's Chapel at Aachen (left), whose octagonal structure completely revolutionized European architecture. Above, the dome viewed from the northern side of the cathedral; inset, Odo of Metz's octagonal floor plan.

Later the syllable "si" or "ti" was added to the system to designate the seventh or leading tone of the scale.

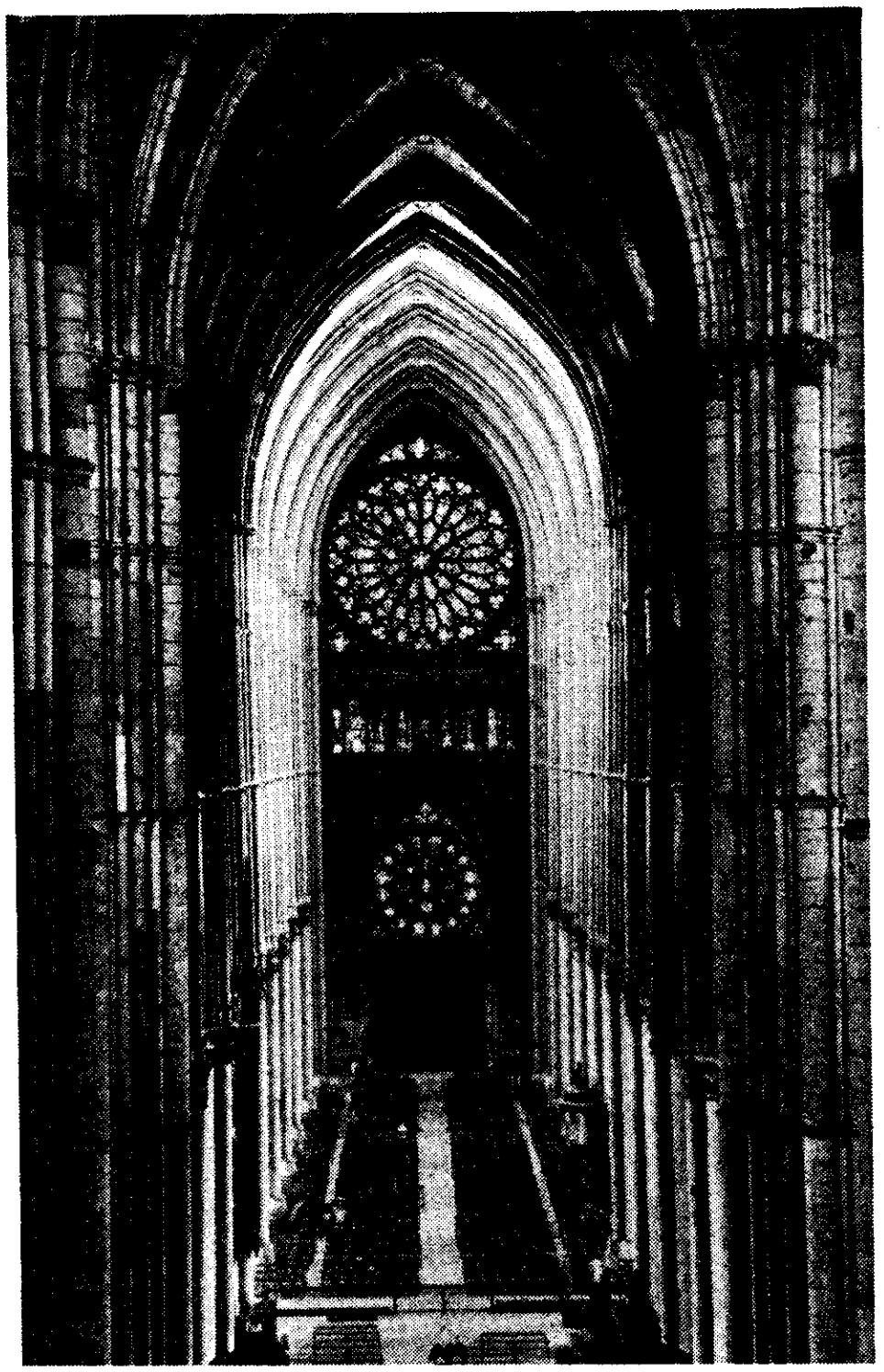
The twelfth century great construction program was inspired by the conscious program of Frederick Barbarossa to restore Charlemagne's *governing principle of learning and building*. In 1163, for instance, Emperor Frederick Barbarossa and his wife Beatrix visited Worms and donated important art works to the cathedral. Shortly afterward a large-scale building and renovation project was commenced.

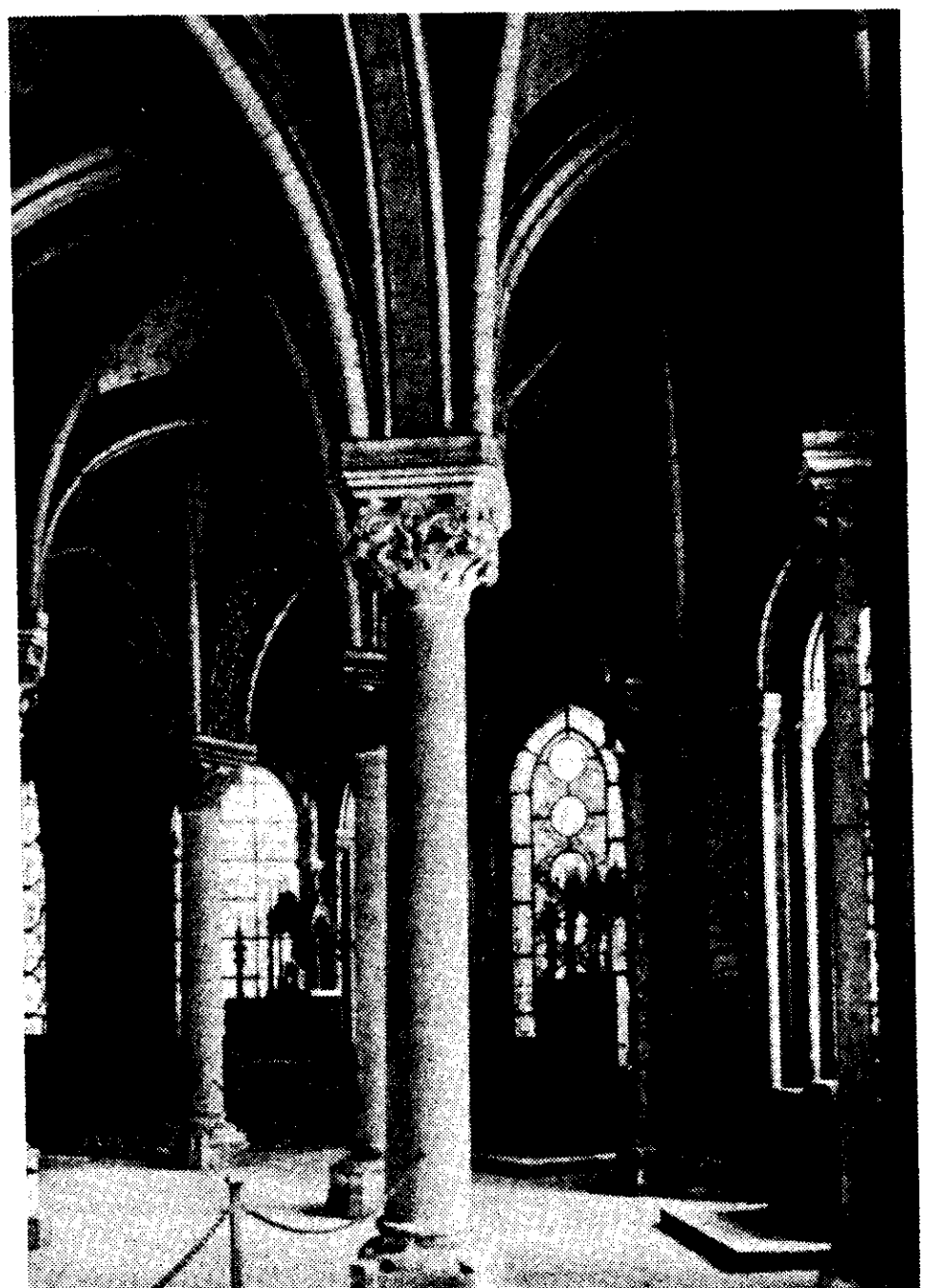
In the year 1144 the new choir of St. Denis Abbey near Paris was consecrated near the site of one of Charlemagne's monastery learning centers. The designer of the new building conception, which we know as the *Gothic* style, was Abbot Suger, the great advisor to two French kings. Paris was a flourishing mercantile trading center which supported a population approaching 150,000. During the period of slightly more than a century after Suger, the great Gothic cathedrals were built with the French regions surrounding Paris, as the center.

While it is true that Gothic churches have pointed arches, flying buttresses and rib-vaults, the overall building conception has nothing to do with these particulars. A unique conception of spatial geometry was achieved.

When I was in Europe I had the privilege of visiting the cathedrals of Notre Dame of Paris, Chartres, Reims, Cologne, Milan, and Florence. While they all differ, they all convey differently the same effect. Walking up to the main doors the entire building—facade, buttresses and towers—literally seems to sweep you upwards. Inside the cathedral, the space seems to open up even more, pulling the viewer off the ground toward heaven. The large rose stained-glass windows in Reims, Chartres, and Notre Dame perhaps were a reference which Dante Alighieri either knew or had described to him, for they correspond precisely to the conception in *Paradiso* where Dante describes the geometry of the universe as a "rose within a rose."

Reims, Chartres, and Paris were great learning centers under Charlemagne. Reims was one of the world's intellectual and artistic centers during the Carolingian Renaissance. The construction of the





The great Gothic cathedrals of Europe functioned as learning and governing centers on Charlemagne's model. Above, looking toward the rose window in the nave of the thirteenth century cathedral at Reims; right, the ambulatory of the twelfth century cathedral of St. Denis in Paris.

Gothic cathedral at Reims began on May 6, 1210 under the architectural plan of Jean d'Orbais for the building in which the kings of France were later coronated. The total inside space is approximately 21,780 square feet (6,600 square meters).

The great Cathedral of Notre Dame on the island of *Cité* in Paris is slightly earlier. The great architect Maurice de Sully had become bishop in 1160. Three years later the work began. The cathedral was finished late in the thirteenth century.

As the Gothic cathedrals were developed the height kept being raised in the nave. The naves in the first churches were about 85 feet high. At Notre Dame in Paris it is 115 feet, and at Reims 125 feet high. Especially important for the effect of being swept upward—the confrontation with conceptualizing infinity—is not simply the absolute height. The ratio between the width and height of the nave in the first Gothic cathedrals was approximately 1:1.4. At Chartres the ratio is 1:2.6; at Notre Dame of Paris 1:2.75, and at the later Beauvais 1:3.4.

The great Gothic cathedrals were conceived of as total "learning centers" or academies. The doors and interior are filled with sculpture and paintings portraying conceptions which constitute entire courses of study in themselves. In addition to religious services, they were also the sites of concerts, plays, and town meetings.

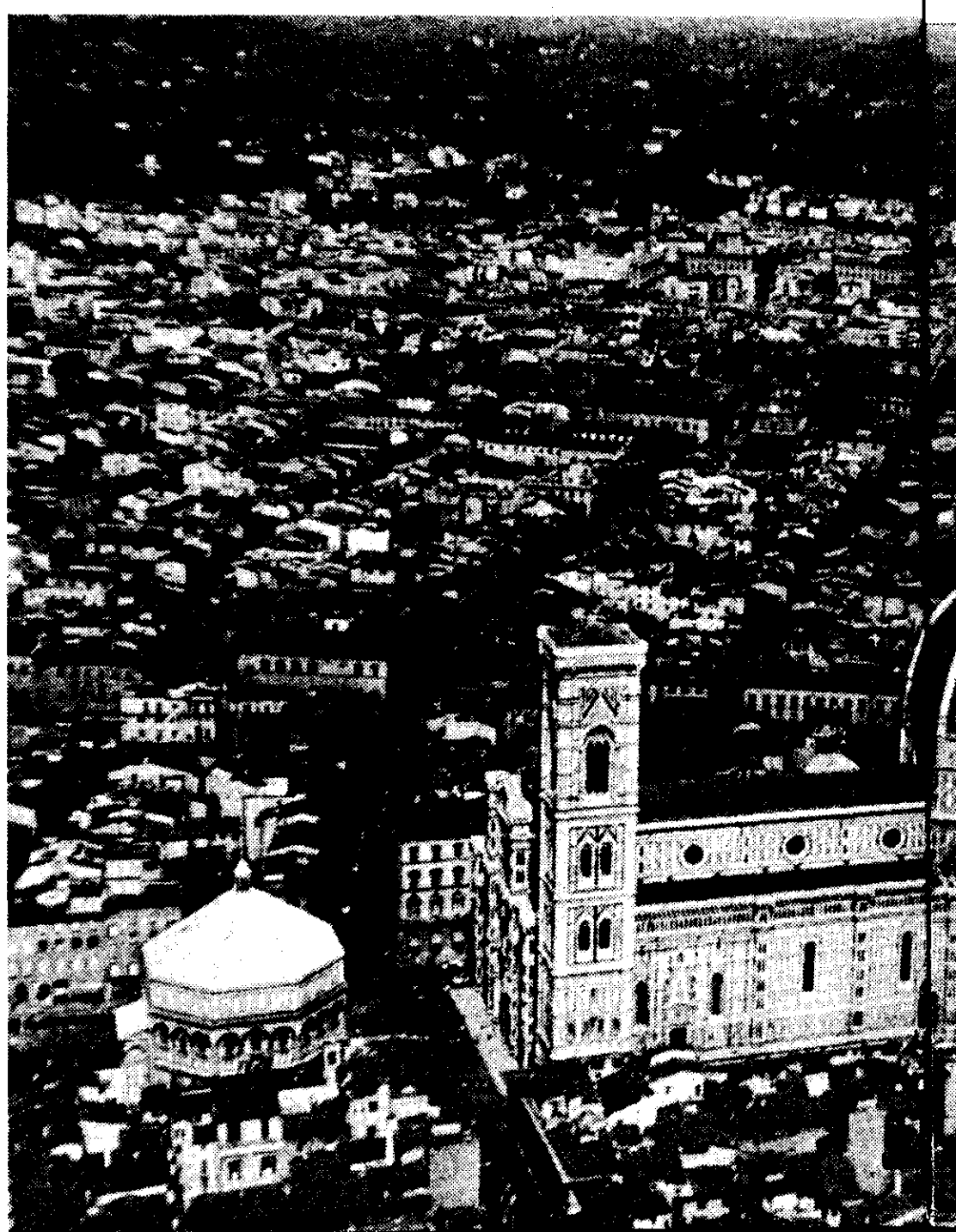
In 1142 the great Abelard, who had been master of the school in Notre Dame of Paris, died. Abelard was directly influenced by Avicenna, the great Platonic thinker of the Arab Renaissance. Abelard wrote one of the first "ecumenical" dialogues of a Christian, Jew, and Muslim discussing the higher unity of their separate religions. The great tradition of ecumenical dialogues lays the basis for a later continuity of purpose from Nicholas of Cusa through Lessing. Within twenty years of the death of Abelard, his works inspired the founding of the University of Paris and the construction commencement of the Cathedral of Notre Dame.

The effect of the entire cathedral learning center was to elevate the minds and souls of the population to higher knowledge. Abbot Suger himself eloquently described the learning process as he stood in a great cathedral with the light passing through the stained-glass windows:

> Thus, when—out of my delight in the beauty of the House of God—the loveliness of the many-colored gems has called me away from eternal cares, and worthy meditation has induced me to reflect, transferring that which is material to that which is immaterial, on the diversity of the sacred virtues: then it seems to me that I see myself dwelling, as it were, in some strange region of the universe which neither exists entirely in the slime of the earth nor entirely in the purity of Heaven; and that, by the grace of God, I can be transported from this inferior to that higher world in an analogical manner.

During the twelfth and thirteenth centuries the Hohenstaufen launched the basis for the modern German and Italian languages. They developed the "vulgate" tongues through the method of the Carolingian Renaissance—composing poetry. Before the Black Death devastated Europe in 1348, at the beginning of the fourteenth century in Italy, Dante Alighieri (1265–1321), the great painter Giotto di Bondone (1266–1336), and the poet Francesco Petrarca (1304–1374), set the conceptual basis of mankind's heritage on the highest levels. While in exile between 1302 and 1321 Dante composed his *Divine Comedy* presenting the journey which man must undergo through three levels of knowledge: the lowest *Inferno* of sensuous gratification, the *Purgatorio* of mere enlightenment and moral negation of evil impulses, and the

The cathedral of Santa Maria del Fiore in Florence is dominated by the one hundred eight foot high octagonal dome, completed by Brunelleschi in 1434.



Paradiso of the universal knowledge attained from Reason.

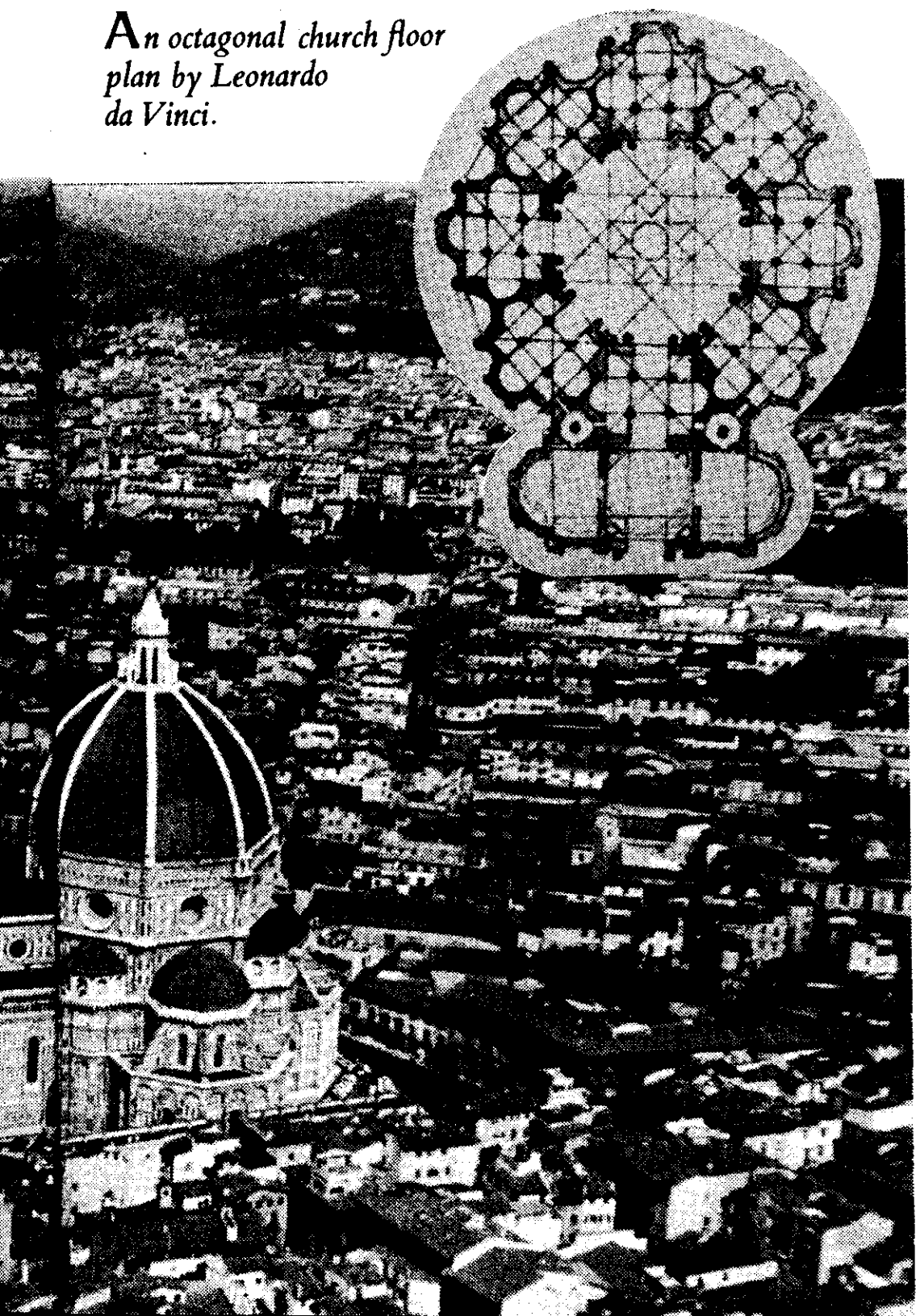
Giotto, in addition to his paintings which set the basis for Leonardo and Raphael, began in 1334 the construction of his elegant Bell Tower which stands next to the famous church in Florence where Brunelleschi completed the dome a century later.

Petrarca renewed the movement to recover and preserve the ancient Greek and Latin manuscripts which later formed the basis of Ficino's Academy. He vigorously defended Plato against Aristotle. In northern Europe in the middle of the fourteenth century the Brotherhood of the Common Life built schools in France, Germany, and Holland.

In 1348 the Black Death wiped out more than half of populations of Florence, Siena, and Pisa. A contemporary report from Siena succinctly stated: "No one wept for the dead, because everyone expected death himself."

Only eighty-eight years after the outbreak of the Black Death—on March 25, 1436—Florence's newly domed cathedral completed by Filippo Brunelleschi was dedicated. The Italian Renaissance that followed would rekindle the achievements of mankind.

An octagonal church floor plan by Leonardo da Vinci.



The Florence cathedral was named Santa Maria del Fiore. The cathedral itself had been begun by Arnolfo di Cambio in 1296. Throughout the thirteenth century, during the dark years of the Black Death, the church lay uncompleted as no architect had the method to place a dome over the gaping 140-foot wide octagon where the building ended at a height of over 180 feet above the ground.

The problem of doming a vast octagon, 180 feet above the ground required completely new technological capabilities, than those employed by the builder of Aachen Chapel. Nonetheless the conception of how to dome the octagon was similar.

Brunelleschi built eight massive ribs soaring upward from the angles of the octagon to a point almost 100 feet higher where they converged at the lantern base 280 feet above the ground. Then he added two smaller support ribs between each major one to make an inner shell of twenty-four. These he reinforced with wooden beams and iron clasps at key points. Around this support, more or less an eight-sided Gothic vault, he added the masonry of the inner and outer shells concealing the supports with the specially produced bricks. Brunelleschi had to invent his own machines to complete the task of building the two vaults (inner and outer) above the octagonal cupola "between the sky and the earth."

When I climbed to the top of the great dome, through the inner and outer shells, and then looked out over the city and surrounding hills I realized that the citizens of Florence five hundred years before also stood there. They must have experienced the special thoughts described by today's astronauts: a combination of the awesome achievements of mankind's scientific and technological ability to master the universe together with the sense that such accomplishments pave the way for future generations to realize even greater achievements.

Two years before the completion of the dome, Cosimo de'Medici began his rule of Florence and earned the name "Father of the Fatherland." Between 1439 and 1422 the Council of Florence brought about the nominal union of the eastern and western churches. The great Nicholas of Cusa had been the founding guide of the Conciliar Movement. He had traveled to Constantinople as a special papal envoy where he negotiated the terms on which the Eastern Orthodox church would come to the Council of Florence. Undoubtedly in Constantinople he met the great Platonic thinker Gemisthos Plethon who headed the eastern delegation to the Florence Council. The Council of Florence was financed by the Medici, and served as the basis for ending the brutal One Hundred Years War between England and France. The lesson

of the One Hundred Years War, in which the feudal barons of England and France had engineered a total war of attrition, laid the basis for the emergence of the nation-state as a higher authority than the whims of the nobility. In his teachings, G. Plethon wrote extensively on this theme as well as drawing the lessons of method which made Plato superior to Aristotle as the source for the *governing principle.*

On this basis, in the last half of the fifteenth century, Louis XI, the "Spider King" ally of the Medici in Florence, forged the first modern nation-state in France. From 1469 to 1492, Lorenzo de' Medici, Lorenzo the Magnificent, ruled Florence. In 1482, following the program brought to Florence by G. Plethon, Marsilio Ficino published his translations of Plato's dialogues.

Ficino's Academy in Florence, like Alcuin's at the Palace of Charlemagne, was the well-spring for the *governing principle of learning and building.* In their creative achievements, two men, Leonardo da Vinci (1452-1519) and Raphael Sanzio (1483-1520), brought the conceptions of the Renaissance method to its highest levels of achievement.

Raphael, who benefitted by being the student of Leonardo, lived only until he was thirty-seven when he died of a violent fever (probably through poisoning). Pushkin, in fact, in the last lines of his poem *Mozart and Salieri* suggests that just as the inferior Salieri poisoned Mozart, so the inferior Michelangelo had poisoned Raphael. Late in the year 1504, Raphael arrived in Florence where he studied the magnificent achievements of the Renaissance.

In 1508 Pope Julius II della Rovere called Raphael to Rome where he painted the incomparable frescoes for the rooms (or *stanzas*) of the papal apartment. The first of the four *Raphael Stanzas* depicts on the four walls the four different ways through which man can perfect his knowledge. In each case the central "dispute" presents the epistemological conflict with different predicates between the Platonic and Aristotelian approach:

1) Philosophic orientation is represented by the famous *School of Athens* revealing the hidden secrets of the methodological dispute between Plato and Aristotle. Plato is painted with the image of Leonardo da Vinci.

2) On the opposite wall the same basic argument in theological terms is shown in the *Dispute of the Holy Sacrament.*

3) The short walls between these two huge frescoes above and around the windows contain the two other domains of the argument. On the one the question of poetical method is represented in *Parnassus* showing the figures of Homer, Dante, Virgil, and Petrarca on the Platonic side.

4) Opposite is the exploration of the question with respect to *Justice.* The figures of Fortitude, Prudence, and Temperance are shown with two scenes depicting the establishment of Canon Law and Civil Law.

In the next room, the *Stanza of Helidorus* illustrates God's protection over the Church since the late Middle Ages. The third room, *The Stanza of Constantine,* projects the defeat of paganism and triumph of Christianity.

The Fourth room, the *Stanza of the Borgo Fire,* develops the political theme of the *governing principle.* As the central fresco in this room Raphael chose the subject of the *Cornonation of Charlemagne by Leo III.* The inscription below the fresco reads: "Charlemagne, the sword and shield of the Roman Church."

Thus, the four rooms of the *Raphael Stanzas* constitute a great permanent *learning center* of the Platonic method underlying good government. Later in the fifteenth century and early in the sixteenth century Niccolo Machiavelli (1467-1527) in Italy and Desiderius Erasmus (1467-1536) built the networks of republican humanism based upon these principles. Upon the basis of their continuity, the Tudor Renaissance of Shakespeare (1564-1616) emerged in England while the Augustinian Miguel de Cervantes (1562-1616) simultaneously educated the population of Spain and the New World. John Milton (1608-1674) and then Leibniz (1646-1716) brought these principles to practical fruition in government policy-formulation. Leibniz, who outlined the proposal for re-establishing a European-wide network of scientific learning centers, paved the way for the great universal thinkers Schiller (1759-1805) and Ludwig van Beethoven (1770-1827).

The successful project of founding in the New World the American Republic at the close of the eighteenth century embodied in its practical application the program of learning and building. The developments of the Italian Renaissance and the subsequent centuries' struggle have been the subject of extensive studies in depth published in *The Campaigner* or are currently under intensive research by the followers of Lyndon LaRouche whose teachings have rediscovered the principles of the *governing principle* and brought them to a higher level of pedagogical undertaking than has previously existed. Today, the consequence of how successfully these principles are introduced into the policy-formulating processes of various nations will determine whether or not mankind has the basis to learn and build in the twenty-first century.

JOHN MILTON'S AMERICAN LEGACY Part II

by Lydia Schulman

The first part of this article argued that John Milton, the seventeenth century English poet and political leader, is rightfully America's national poet—a claim sufficient to rock Oxford and Cambridge universities to their foundations. Milton, on the other hand, were he alive today, would be delighted by the proposition and equally delighted by the outraged reaction of the Oxford and Cambridge academic establishment, his old antagonists. For Milton wrote his great epic poem, Paradise Lost; *not to be picked apart by ivory tower academics but to build a nation, to build America.*

Milton wrote his epic in the ebb of England's attempted republican revolution (1640 to 1660) to innoculate future generations against the pitfalls of the English Commonwealth. Milton's republican legacy was reviled within Britain. But here in America, his poetry and prose tracts served as the political and moral "bible" for the men and women who established history's first republican nation-state in the 1780s.

A case in point is Milton's influence on the young John Adams, later the second President of the United States. Adams read Milton at a turning point in his life, recording in his diary in 1756 that Milton's soul was "distended as wide as Creation." Adams soon afterwards made the decision to study law and enter politics because he believed that that was the best way he could serve humanity in his lifetime. Under the sway of Milton's republican poetry, other future leaders made similar decisions.

More safe I Sing with mortal voice, unchang'd
To hoarse or mute, though fall'n on evil days,
On evil days though fall'n, and evil tongues;
In darkness, and with dangers compast round,
And solitude; yet not alone, while thou
Visit'st my slumbers Nightly, or when Morn
Purples the East: still govern thou my Song,
Urania, and fit audience find, though few.
But drive far off the barbarous dissonance
Of *Bacchus* and his Revellers, the Race
Of that wild Rout that tore the *Thracian* Bard
In *Rhodope,* where Woods and Rocks had Ears
To rapture, till the savage clamor drown'd
Both Harp and Voice; nor could the Muse
defend
Her Son. So fail not thou, who thee implores:
For thou art Heavn'ly, shee an empty dream.

from the Invocation to Urania,
Paradise Lost, VII, 21-39

When Milton began to compose his epic, *Paradise Lost,* in the late 1650s, the political and moral condition of England was a darkening abyss. "Everyone more intent on his private interests than on the public good," Milton had written of the "republican" parliament in 1654. England's attempt at republican

Photo by Philip Ulanowsky

government was about to fall, and in 1660 the decadent Stuart court, "*Bacchus* and his Revellers," would supplant the Commonwealth. This was not the time for despair, however, but for the greatest heroism yet on Milton's part.

Surrounded by the impending darkness, Milton wrote *Paradise Lost* to educate future generations, much as Dante had written the *Commedia* for his posterity on the eve of the Black Death in Europe. Milton, like Dante, realized that if he did not create something for posterity, a great poem that would shape the moral outlook of future generations, then all would be lost; the forward progress of history would collapse irrevocably into a dark age. In writing his epic, Milton sought to create the quality of individuals who would be capable of founding an enduring republic.

Milton looked to the model of the *Commedia,* Dante's epic of mind's development out of the infernal state of sensuality, through the penitence of Purgatory, upward to self-conscious reason, the condition of joyful, spontaneous carrying out of necessity in Paradise. And as Milton began to write *Paradise Lost*, he reread the "Purgatorio," the middle canticle of purgation and moral and intellectual strengthening, as if preparing himself for his own epic task.

Milton's *Paradise Lost* is not only a translation of Dante, a recreation of the *Commedia* for English-speaking readers, however; otherwise, Milton could have simply recommended that everyone learn Italian and read Dante directly. Its *differentia specifica*, its uniqueness, arises from Milton's focus on the evolution of the entirety of human culture through history—the development of the mind writ large.

As Milton wrote, he sensed that a great era in human history, the Golden Renaissance, was drawing to a close (his poetry was the last gasp of that Renaissance spirit), and the task he assigned himself was to bring out for future generations the continuity and progress of human culture up until that point, to give them a foundation upon which to resume the progress of human history. Whereas Dante's subject is the journey of the individual soul coming to know itself, realizing its capacity for intervening in contemporary historical events, Milton's primary theme is the progress of history itself.

This theme was announced in Milton's glorious ode "On the Morning of Christ's Nativity," written in 1629 when Milton was only 21. Milton's Christ is the Neoplatonic Word of the Gospel of St. John, whose very birth transforms human history and the order of the universe. The conception is expressed through the ironic image of the speechless infant Jesus (God's "Word") routing the pagan deities:

> The Oracles are dumb,
> No voice or hideous hum
> Runs through the arched roof in words
> deceiving.
> *Apollo* from his shrine
> Can no more divine,
> With hollow shriek the steep of *Delphos*
> leaving.
> No nightly trance, or breathed spell,
> Inspires the pale-ey'd Priest from the prophetic
> cell.

The birth of Christ, a *historical individual,* ushers in a new era in man's history. Anthropomorphic God sweeps aside the "brutish gods of *Nile*," animal worship; light and reason vanquish pagan bestiality.

The view of history and of the importance of the voluntarist individual in history expressed here had enormous personal significance for Milton at this point in his life. In a letter to his boyhood friend Charles Diodati, Milton explained that he intended his Nativity ode as a "birthday gift to Christ"; and we can only surmise that as Milton entered manhood, he was inspired to model his own life on the example of Christ's world-historic identity.

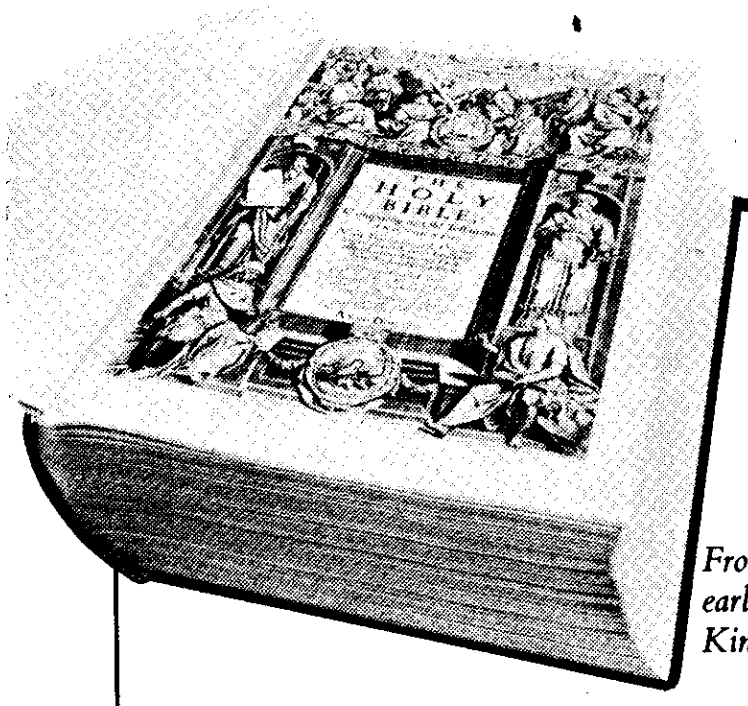
Milton thus already regarded history as a transfinite process, as a succession of advances in scientific knowledge and practice. And the driving force in history was exemplary individuals like Christ, who put the interests of humanity above narrow personal gain. (The rarity of such individuals, on the other hand, was responsible for the repeated plunges of mankind into dark ages.)

Milton's notion of the evolution of human culture reached its fullest expression in *Paradise Lost* and *Paradise Regained.* The underlying principle of organization in his two major works is the supercession of historical phases, which Milton represents as a succession of evolving nested manifolds: The pagan era is superseded by the world of the Old Testament, whose rule of law prepares the way for the New Dispensation of Christianity. This succession of historical phases—pagan, Old Testament, New Testament—corresponds to the stages in the development of the human soul identified in Dante's *Commedia:* the bestiality of the infantile ego; the moral existence of the understanding, where heteronomic impulses are held in check by obedience to law and conscience; and the divine state of self-subsisting reason and love.

History, the human mind, and the physical universe are all coherent and all governed by the transfinite principle of continuing creation.

The challenge that Milton saw before him was to elevate his readers up to the level of reason, to make

The Book of Genesis



Frontispiece of an early edition of the King James Bible.

Man Created in God's Image

And God said, Let us make man in our image, after our likeness: and let them have dominion over the fish of the sea, and over the fowl of the dir, and over the cattle, and over all the earth, and over every creeping thing that creepeth upon the earth.
GENESIS, 1, 26

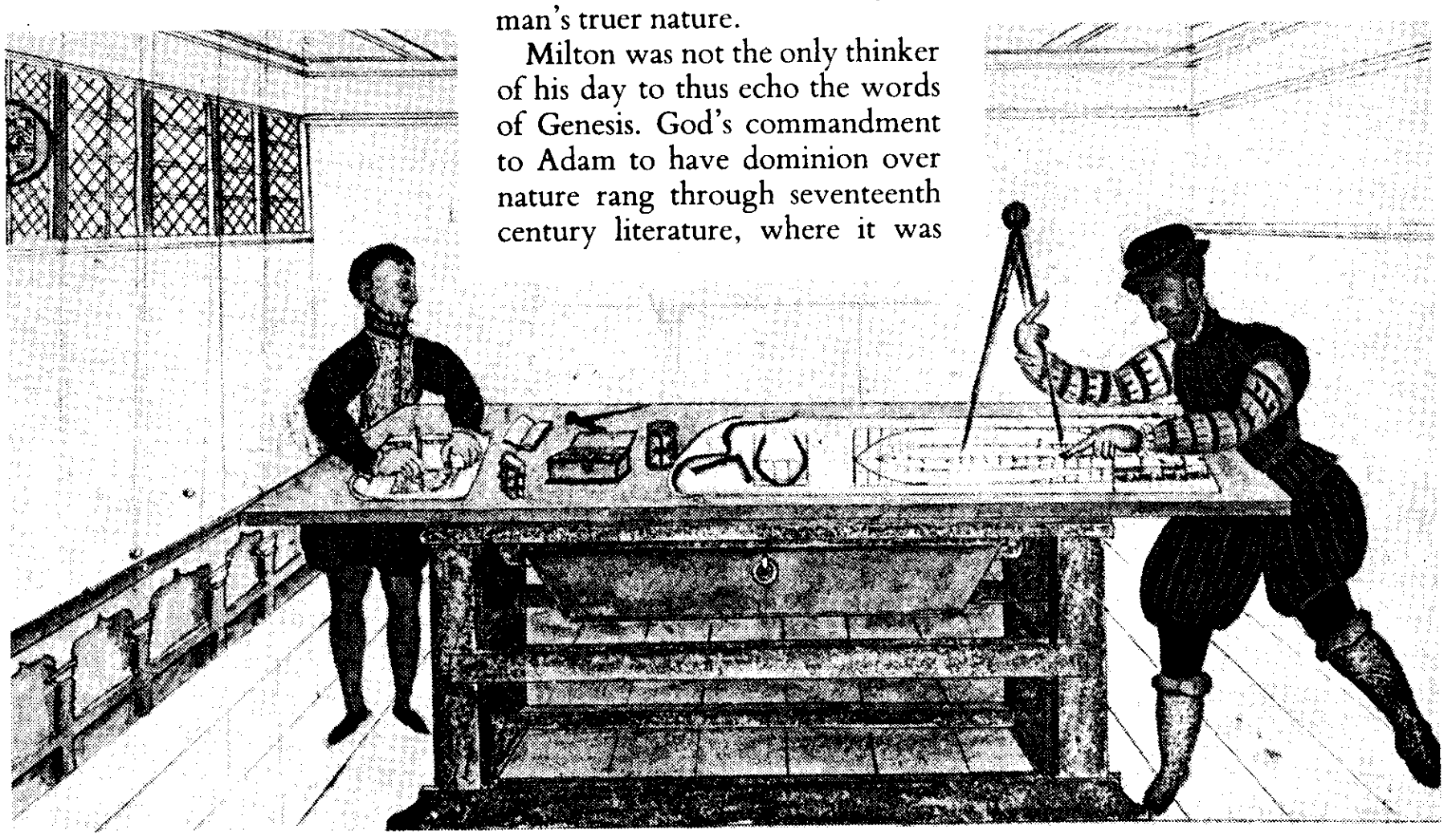
Let us make now Man in our image, Man
In our similitude, and let them rule
Over the Fish and Fowl of Sea and Air,
Beast of the Field, and over all the Earth,
And every creeping thing that creeps the ground.
This said, he form'd thee, Adam, thee O Man
Dust of the ground, and in thy nostrils breath'd
The breath of Life; in his own Image hee
Created thee, in the Image of God
Express, and thou becam'st a living soul.
PARADISE LOST, VII, 519-528

THE BOOK OF GENESIS presents two contradictory visions of man. In the first chapter, man is created in God's image; he is himself a creator who dominates nature. In the second chapter, man is a mere creature, created out of the dust of the ground; he is submerged in and dominated by nature.

In recounting the story of Creation in *Paradise Lost,* Milton juxtaposed these two conceptions of man, stressing that although man comes into the world with the same hedonistic impulses as the beasts, he is also born with a divine spark—the capacity to perfect himself and become godlike. And the latter, man in God's image, is man's truer nature.

Milton was not the only thinker of his day to thus echo the words of Genesis. God's commandment to Adam to have dominion over nature rang through seventeenth century literature, where it was interpreted to mean man's responsibility to continue the work of Creation through improving nature—through agriculture, mining, and the beginnings of modern industry.

"New inventions are as it were new Creations and Imitations of God's own work," wrote one English inventor.



A sixteenth century woodcut of Tudor shipwrights at work.

them capable of world-historical acts. Thus, like Dante before him, Milton takes his reader on an interior journey, the end of which is to show him what human beings are capable of becoming.

We begin in Hell, with Satan and his band of devils, Mammon, Belial, Beelzebub, and the rest. Yes, the pagan gods. Milton followed the patristic tradition of representing the angels who fell with Satan, those who tried to usurp the place of the one true God, as the bestial gods of the pagan cults.

Milton shows us from the inside what it is like to be Satan, to be obsessed with one's petty infantile desires—vengeance, egoism, envy—to the point that carrying out a universal purpose, what truly defines human beings and distinguishes them from the animals, seems like an oppressive yoke. Readers of *Paradise Lost* who have not freed themselves from the clutches of the infantile ego stop here, satisfied that Satan is the real hero of the epic.

Next, Milton enchants us with a picture of the innocent, moral existence of Adam and Eve in the Garden of Eden, where they live according to God's commandments, surrounded by the most intense physical beauty nature has to offer—so much so that after the Fall, we feel with Adam and Eve the pangs of longing for lost innocence and nearly fall into despair at the thought that the first couple must leave Paradise forever.

But in the final books of the epic, Milton raises us up to the next higher stage of human consciousness, "the paradise within, happier far." This state is not a retreat into the *vita contemplativa,* the state of "Christian humility," that academic critics of the poem imagine. Milton's paradise within, his Paradiso, is the condition of world historic identity and scientific endeavor—acting for all humanity—that follows upon the self-conscious reflection upon past sins and the recognition of human perfectibility. The model for this highest state of human development is Milton's portrait of Christ, the counterpoint to his Satan. Where Satan serves his own infantile impulses and defies necessity, Christ is the true leader who acts not for himself but is the instrument of universal creation.

'Within Him Hell'

The best referent for the satanic state of mind is the psychology of those fallen readers of *Paradise Lost* who have passionately identified with Milton's devil, like the nineteenth century Gnostic poet William Blake. Early in his life, Blake had scathingly exposed the destructiveness of the empiricist philosophy of Newton, Locke, and Voltaire (who, Blake wrote, tried to reduce reality to the "ratio of the five senses"). But as a result of personal weaknesses and the influence of the Jacobin phase of the French Revolution, he succumbed to the mystical obverse of empiricism. Blake celebrated the "unfettered" infant as the true man and raged against reason as the restrainer of natural desire.

In interpreting *Paradise Lost* for his contemporaries, Blake stood Milton's moral order on its head: Satan was energy and life; and Milton's Christ, the suppressor of desire. Blake went so far as to ascribe his own infernal mental outlook to Milton, concluding that "The reason Milton wrote in fetters when he wrote of Angels & God, and at liberty when of the Devils & Hell, is because he was a true Poet and of the Devil's party without knowing it."

In the 1960s, Blake was elevated into a culture hero by the mindless, aging beat poet Allen Ginsberg and Tavistock brainwasher R.D. Laing. Sanity is insanity, madness sanity, Laing proclaimed; and in a series of mass marketed paperbacks, he advocated drug-induced psychotic episodes to put one in touch with one's true, Blakean self.

It is not difficult to imagine how Milton would have depicted Blake and his twentieth century followers: as corrupted, morally and physically deformed devils.

The cases of William Blake and R.D. Laing underline the essential aspect of Satan's evil nature: Satan is someone who willfully chooses to suppress the voice of reason within himself.

After Satan's defeat, the brilliant sight of the Sun causes him to reflect painfully on his fall from Heaven:

> O thou that with surpassing Glory crown'd,
> Look'st from thy sole Dominion like the God
> Of this new World; at whose sight all the Stars
> Hide thir diminisht heads; to thee I call,
> But with no friendly voice, and add thy name
> O Sun, to tell thee how I hate thy beams
> That bring to my remembrance from what state
> I fell, how glorious once above thy Sphere;
> Till Pride and worse Ambition threw me down
> Warring in Heav'n against Heav'n's matchless
> King:
> Ah wherefore! he deserv'd no such return
> From me, whom he created what I was
> In that bright eminence, and with his good
> Upbraided none; nor was his service hard.
> What could be less than to afford him praise,
> The easiest recompense, and pay him thanks,
> How due! Yet all his good prov'd ill in me,
> And wrought but malice, lifted up so high
> I sdein'd subjection, and thought one step higher
> Would set me highest, and in a moment quit
> The debt immense of endless gratitude,

So burdensome, still paying, still to owe;
Forgetful what from him I still receiv'd,
And understood not that a grateful mind
By owing owes not, but still pays, at once
Indebted and discharg'd; what burden then?
O had his powerful Destiny ordain'd
Me some inferior Angel, I had stood
Then happy; no unbounded hope had rais'd
Ambition. . . .

IV, 32–64

Satan delivers this soliloquy as he prepares to enter the universe for the seduction of Adam and Eve. One weak part of him can still recognize that he revolted unjustly out of envy for God's infinitely creative powers. We begin to feel sympathy for this devil; he seems a tragic figure.

Milton intends this, and then he intends us to catch ourselves up for identifying with Satan's thorough evilness.

Satan's self-confession has a hollow ring to it. Maybe he should repent, he continues, but repentence would be an act of submission. Satan is confirmed in his desire to seek revenge against God by subverting mankind. What we have been hearing is not self-conscious reflection but Satan's sophisticated rationalization for not acting on the basis of reason.

The type of personal immorality represented by Satan, especially in a leader, has devastating consequences for the life of the nation; it leads to anarchy, whether rule by the mob or an antiprogress oligarchy directly. Milton draws out these consequences for us in the conclave of devils in Hell.

The rebel angels, hurled out of Heaven by the Almighty, fall nine days and nights to the burning lake (whose flames, like those of Dante's Inferno, give off no light, rather "darkness visible"). There, in the farthest reaches of Chaos, the place that will become known as Hell, the devils erect their capitol Pandemonium and proceed to "democratically" debate their course of action.

This is the scene that was seized on by American Federalists in the 1790s to portray and expose the wiles of the Jacobin opponents of the American Constitution. Each of the devils has his own idea about what they should do next, determined by his idiosyncratic flaw. Moloch, the furious king of the battle in Heaven, is still full of bluster; he declares for open war, unmindful that the rebels will only be setting themselves up for an even greater defeat. Belial, a more subtle and wily devil, points out that the course recommended by Moloch might bring God's never-ending rage upon them; it would be wiser to endure their fate in the hope that God may remit his anger against them. O slothful and ignoble Belial!

After Belial, Mammon arises and proposes a "Manichaean" solution:

To found this nether Empire, which might rise
By policy, and long process of time,
In emulation opposite to Heav'n.

II, 296–298

Beelzebub, second in command after Satan, now intercedes—the "debate" was a sham from the start—to remind the devils that Hell is a dungeon and they are there in strictest bondage. He proposes the course of subversion: to seduce and undo God's latest creation, man.

Beelzebub's proposal is popularly acclaimed. But who will undertake the perilous voyage through Chaos to the new created world, risking the unending rage of the Almighty? Satan volunteers in a false-heroic gesture, an infernal parody of Christ's future sacrifice for mankind. The counsel adjourns.

But the devils' plan will not work for what is an interesting philosophical reason. The devils operate on the delusion that evil has an enduring, self-subsisting existence. True, Satan will succeed in seducing Eve with the promise of "forbidden knowledge." But God will bring good out of that fall by sending down his Messiah to offer man salvation, just as He superseded the evil of the rebellion in Heaven by creating man's universe. With each fall, God offers the possibility of even greater grace; the invariant characteristic of divine providence, of natural law, is perfection.

The actual emotional power of Milton's portrait of Satan derives from the important epistemological truth that evil is the absence or perversion of the good. Before his fall, Satan was known as Lucifer, the brightest of the angels, God's lieutenant. The conception of evil as the perversion of the good is lodged in the reader's memory through recurrent images of the fall from Heaven, images of physical plunging through boundless space, the external correlate of the devils' moral fall.

We are first struck by this image-idea in the account of Mulciber's fall at the conclusion of Book I of the epic, one of the strettolike passages in which a major theme of the poem is condensed.

Mulciber, who was known to the Romans as Vulcan, was the founder of metal and chief architect in Heaven. According to the classical myths, he was tossed out of Heaven by Zeus when Zeus was in a drunken rage. But the narrator of *Paradise Lost* relates the truer story, that Mulciber, like the other pagan

St. Augustine's 'City of God'

The Battle Against the Cults

Botticelli's portrait of St. Augustine (detail).

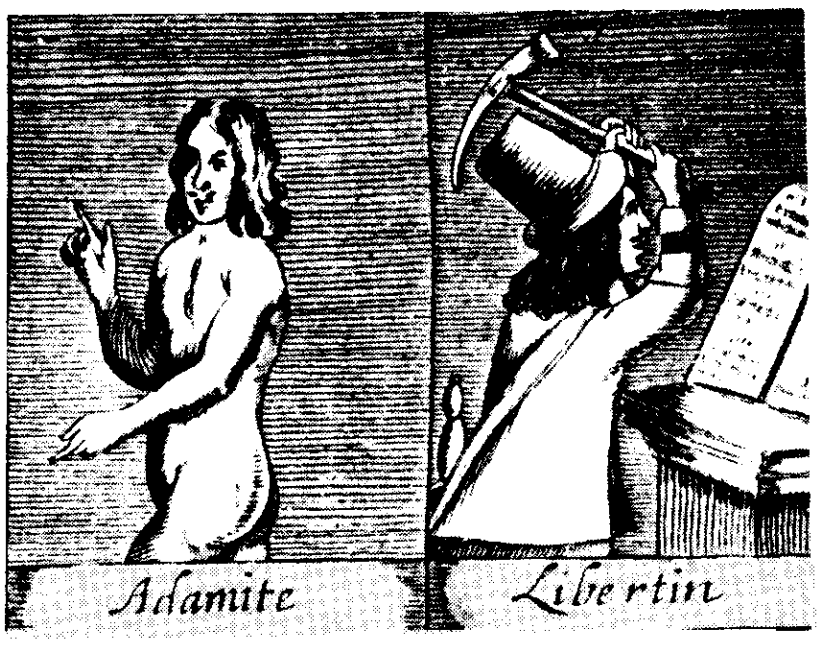
Were it not more accordant with every virtuous sentiment to read Plato's writings in a "Temple of Plato," than to be present in the temples of devils to witness the priests of Cybele mutilating themselves, the effeminate being consecrated, the raving fanatics cutting themselves, and whatever cruel or shameful, or shamefully cruel or cruelly shameful, ceremony is enjoined by the ritual of such gods as these?

THE CITY OF GOD, II, Ch. 7

A Pompeiian fresco depicts the initiation rites of a secret gnostic cult.

. . . After these appear'd
A crew who under Names of old Renown,
Osiris, Isis, Orus *and thir Train*
With monstrous shapes and sorceries abus'd
Fanatic Egypt *and her Priests, to seek*
Thir wand'ring Gods disguis'd in brutish forms
Rather than human.

PARADISE LOST, I, 476-482



A satirist's view of seventeenth century English heretics.

ST. AUGUSTINE, the fifth century Bishop of Hippo in North Africa, waged a continual battle against the pagan cults that thrived in the last years of the Roman empire, as well as the pseudo-Christian heretics who, having merely disguised their pagan rites behind Christian forms, subverted the Christian movement from within. Augustine's *City of God,* written following the sack of Rome by Goths in 410 A.D., addresses the Roman oligarchy's charge that the Christians were responsible for Rome's fall to the barbarian hordes. Augustine turns the tables on the oligarchs by exposing the degrading effect of Rome's pagan rites—their overt homosexuality, masochistic violence, and other lurid practices. Augustine counterposes the uplifting effect on the soul of the teachings of Plato and of Christianity, which brought Plato's concept of the "higher hypothesis"—self-perfecting reason—to multitudes throughout the empire.

Milton called himself an Augustinian Christian, and continued Augustine's battle against irrationalist cults; for the period of the English Revolution witnessed an outbreak of "religious" sects—Cabalists, astrologers, Familists, Ranters, Diggers, and so on—which proved as great an impediment to the establishment of republican government as the royalist armies. These cults were the tools of the old Italian "black nobility" families who dominated City of London finance and traced their ancestry back to St. Augustine's opponents in the Roman oligarchy.

gods, had fallen long since, hurled out of Heaven by the Almighty:

> . . . from Morn
> To Noon he fell, from Noon to dewy Eve,
> A Summer's day, and with the setting Sun
> Dropt from the Zenith like a falling Star,
> On *Lemnos* th'*Aegean* Isle: thus they relate,
> Erring; for he with this rebellious rout
> Fell long before; nor aught avail'd him now
> To have built in Heav'n high Tow'rs; nor did he scape
> By all his Engines, but was headlong sent
> With his industrious crew to build in Hell.
>
> I, 740–751

This passage of extremely compressed imagery looks both back and ahead to the accounts of the defeat and fall of the rebel angels. "Nine days they fell; confounded *Chaos* roar'd," Raphael will later relate to Adam in his account of the war in Heaven. (In each case, Milton uses the poetic device of reversing anticipated word order—"from Morn/ To Noon he fell"—to create the sense of suspension; he then further suspends and lengthens the effect by adding on a succession of adverbial modifiers—"From Noon to dewy Eve,/ A Summer's day," etc.; the weightiness of "dropt" reinforces the whole effect. Language thus imitates the length and depth of the devils' moral and physical plunge from Heaven.)

The highly dense passage also, of course, looks ahead in a foreboding way to Eve's seduction at noon and the consequent Fall of mankind.

In the Garden of Eden

When Satan first spies Adam and Eve in the Garden of Eden, he is overcome with envy for man, living in this paradise God has created for him on Earth. Milton's rendering of the Garden of Eden owes much to the garden atop Mount Purgatory, Dante's Earthly Paradise. All of nature's wealth is concentrated in this narrow place. The roses have no thorns. Spring is perpetual. Eden's beauty far surpasses that of all the pagan paradises.

Everything here is perfect and innocent. Even the words describing Eden keep their unfallen, original meanings: The rivers of Paradise roll with "mazy error," where "error" has its root meaning of "wandering" (Such etymological puns abound in Eden).

The most heavenly feature of Eden is man:

> Godlike erect, with native Honor clad
> In naked Majesty seem'd Lords of all,
> And worthy seem'd, for in thir looks Divine
> The image of thir glorious Maker shone.
>
> IV, 289–292

Man's chief gift, that which distinguishes him from the creatures he rules over, is his mind. In relating his early history to Raphael, Adam recounts that God commanded him to rule over nature, summoning the animals before him to receive their names:

> As thus he spake, each Bird and Beast behold
> Approaching two and two, These cow'ring low
> With blandishment, each Bird stoop'd on his wing.
> I nam'd them, as they pass'd, and understood
> Thir Nature, with such knowledge God endu'd
> My sudden apprehension.
>
> VIII, 349–354

Adam is the supreme natural scientist, who intuitively understands the nature of each animal and names them accordingly.

The further distinction of man's existence is love and its full realization in human reproduction. After the naming of the animals, Adam addresses his Maker:

> Thou in thyself art perfet, and in thee
> Is no deficiency found; not so is Man,
> But in degree, the cause of his desire
> By conversation with his like to help,
> Or solace his defects. No need that thou
> Shouldst propagate, already infinite;
> And through all numbers absolute, though One;
> But Man by number is to manifest
> His single imperfection, and beget
> Like of his like, his Image multipl'd,
> In unity defective, which requires
> Collateral love, and dearest amity.
>
> VIII, 415–426

This Adam is certainly well versed in philosophy, we muse. Love is the medium through which human perfection occurs, and man, a single, imperfect being, both perfects himself and becomes infinite like God.

The prone animals are not fit company for him, Adam continues, and when he requests from God a partner like himself, God happily obliges.

O, Eden seems the very embodiment of attained, completed perfection! What, then, are the imperceptible flaws in this paradise that lead to the Fall?

There is no inherent, self-subsisting evil in the Garden (The universe is not Manichaean). Rather, the flaws in the Earthly Paradise are the limitations of the

mode of the understanding, of the existence of good "law-abiding" citizens, who do what conscience and the laws of society tell them to do.

The lesson of the Fall is that there is a higher form of morality and virtue: True virtue is demonstrated and strengthened in the continuous battle for human progress.

In *Areopagitica*, a tract whose subject is the development of the powers of reason in the population at large, Milton explained the issue this way:

> He that can apprehend and consider vice with all her baits and seeming pleasures, and yet abstain, and yet distinguish, and yet prefer that which is truly better, he is the true warfaring Christian. I cannot praise a fugitive and cloistered virtue, unexercized and unbreathed, that never sallies out and sees her adversary, but slinks out of the race where that immortal garland is to be run for, not without dust and heat. Assuredly we bring not innocence into the world, we bring impurity much rather: that which purifies us is trial, and trial is by what is contrary.

In the Garden of Eden, there is only one prohibition. God has commanded Adam and Eve not to eat of the fruit of the Tree of Knowledge, not to be tempted by the illusory knowledge and pleasures of the senses. God has placed the Tree of Knowledge in the center of the Garden as a source of temptation and made Adam and Eve free to stand or fall, so that they can demonstrate their willful obedience to necessity in the face of temptation.

Eve fails the test. "Resembling less/ His image," less developed in her intellectual faculties than Adam, she is vulnerable to Satan's seduction; she mistakes the pseudo-knowledge of sense-certainty for reason. Eve eats the fruit, and all nature groans.

Adam, bereaved at the thought of losing Eve, can think only of following her and sharing the consequences of her sin; theirs is not yet the shared self-consciousness of adult love. Drawn by "Bond of Nature," Adam eats the fruit. The Earth groans for the second time.

The Paradise Within

In the final three books of the epic, God sends the archangel Michael down from Heaven to lead Adam and Eve out of the Garden. Adam hears their sentence and is contrite. After this first stage of expiation, Michael leads Adam to the top of the highest hill in Eden, from which vantage point he shows him a panorama of future history.

The history lesson has a central theme: Michael explains to Adam that God has shaped history in such a way as to allow man free will to redeem himself, just as God made man free to fall, so that he could demonstrate his obedience to God. Man can indeed attain godlike knowledge, become like God, but the difficult process of true spiritual education and development has little to do with the illusory shortcut to illumination offered by Satan (a type of the pseudo-knowledge preached by the Gnostic religious sects of Milton's day, whose sudden flashes of godliness were a mockery of the Neoplatonic concept of man-become-God celebrated by Milton and the Church fathers).

Michael's discourse builds upon an earlier stage in Adam's education, when, before the Fall, God dispatched Raphael to Eden to admonish the first couple about their obedience. Adam was given an intimation of the perfectibility of mankind in a humorous exchange with his angelic visitor.

What are the differences between men and angels? Adam asks Raphael. Do angels eat food? Do they engage in sex? What do angels do that men do not do?

"One first matter all" is Raphael's answer, and he then describes for Adam the monist, self-developing nature of the universe through the metaphor of a plant, which is at once spirit and matter and a living record of the evolution from lower to higher life forms:

> . . . So from the root
> Springs lighter the green stalk, from thence the
> leaves
> More aery, last the bright consummate flow'r
> Spirits odorous breathes: flow'rs and thir fruit
> Man's nourishment, by gradual scale sublim'd
> To vital spirits aspire, to animal,
> To intellectual, give both life and sense,
> Fancy and understanding, whence the Soul
> Reason receives, and reason is her being,
> Discursive, or Intuitive; discourse
> Is oftest yours, the latter most is ours,
> Differing but in degree, of kind the same.
>
> V, 479–490

Reason, *intuitive* reason, is the latest fruit in the evolution of the universe, to continue Raphael's metaphor. And the angel concludes by explaining to Adam that man, too, will attain the state of intuitive reason, "improv'd by tract of time."

Now, standing beside Michael at the highest place in Earthly Paradise, Adam is shown how this prediction will unfold in history.

First Michael removes from Adam's eyes the film "which that false Fruit that promis'd clearer sight/ Had bred." Adam views the corruption of mankind that will spring from his transgression: Cain's murderous jealousy for Abel, the intemperate worshippers of pagan deities, the wicked sons of Cain living in luxury and riot. The intemperance, the lust, the sloth, the multiplying varieties of human corruption would have destroyed civilization utterly were it not for the coming of a Reverend Sire, the virtuous Noah:

> . . . the only Son of light
> In a dark Age, against example good,
> Against allurement, custom, and a World
> Offended; fearless of reproach and scorn,
> Of violence, hee of thir wicked ways
> Shall them admonish, and before them set
> The paths of righteousness, how much more safe,
> And full of peace, denouncing wrath to come
> Of thir impenitence; and shall return
> Of them derided, but of God observ'd
> The one just Man alive. . . .
>
> XI, 808–818

The wicked multitude, slaves to their passions, do not heed Noah's calls for repentence, his warnings of the coming destruction. But on the eve of the Flood and the depopulation of the Earth, Noah gathers into his Ark the seeds of a new world, so that when the waters subside and the air lightens, mankind can have a second chance. (The figure of Noah held the deepest personal significance for Milton, who felt that he too was standing on the verge of another dark age.)

Adam's deep sorrow at the destruction is more than allayed by his joy that one man is so perfect and just "That God voutsafes to raise another World/ From him."

Michael points Adam to the next series of scenes. It is after the Flood, but the multitude of mankind is still prey to every depravity; in fact, the sins are even greater. The irreverent, those who willfully reject God's rule, erect the Tower of Babel (the wicked Babylon) in a repetition of Satan's sin of pride. God therefore leaves the sinful to their own polluting ways, choosing to live among "one peculiar Nation . . . A Nation from one faithful man to spring."

The one faithful man is Abraham; the nation is the Hebrews. Unlike their blasphemous neighbors, the Hebrews live according to law. They are chosen by God to begin mankind's deliverance from depravity. Moses, who receives the Law from God, is a mediator between man and God, a figure like Christ. But Moses is still only a "type" of Christ, whose historical role is "to introduce/ One greater."

For Milton, the Old Testament was a "type" of the New Testament, its rule of law a transition to the rule of reason. Adam wonders why God has chosen to dwell with a people subject to so many laws: "So many Laws argue so many sins." Michael agrees: "Law can discover sin, but not remove . . . Some blood more precious must be paid for Man."

In terms of Milton's schema of the development of the individual soul, the Old Testament corresponds to the second level, that of the understanding, where "natural pravity" is subdued by law. But sin still abounds, held in check only by external commandments to do right. There is a higher stage still. Michael explains to Adam:

> So Law appears imperfet, and but giv'n
> With purpose to resign them in full time
> Up to a better Cov'nant, disciplin'd
> From shadowy Types to Truth, from Flesh to
> Spirit,
> From imposition of strict Laws, to free
> Acceptance of large Grace, from servile fear
> To filial, works of Law to works of Faith.
> And therefore shall not *Moses*, though of God
> Highly belov'd, being but the Minister
> Of Law, his people into *Canaan* lead;
> But *Joshua* whom the Gentiles *Jesus* call,
> His Name and Office bearing, who shall quell
> The adversary Serpent, and bring back
> Through the world's wilderness long wander'd
> man
> Safe to eternal Paradise of rest.
>
> XII, 300–314

We have reached the climax of Michael's account of history and of Adam's education—our education. The next higher stage of human existence, intimated here, is that of Milton's warfaring Christian, who has quelled the heteronomic passions within him and who locates his identity in the active furthering of human progress. The highest expression of this mode of existence is Christ's *love* for man; the rule of love thus supersedes that of law. This mode of consciousness and existence is offered to all mankind through the coming of the New Dispensation of Christianity.

"From shadowy Types to Truth." This also describes how the mind works, how an idea is formed. And as a result of Michael's account of future history, Adam comes to understand the meaning of the angel's mysterious pronouncement after the Fall, that Eve's seed shall bruise the head of the Serpent: Christ the Messiah will offer regeneration to all mankind, defeating Satan's treachery; and Christ is the seed of

woman. Adam rejoices at the at once divine and human identity of Christ:

> . . . Yet from my Loins
> Thou shalt proceed, and from thy Womb the
> Son
> Of God most High; So God with man unites.
> XII, 380–382

The progress of the epic is brought to completion in Adam's comprehension of the mystery of the Incarnation, the core doctrine of trinitarian Neoplatonic Christianity. Christ is at once divine and human. A historical individual Christ, and consequently all men, are capable of divine, universal acts, have the power to begin the regeneration of mankind. This knowledge raises Adam up to the threshold of the third stage of the soul's development, the life of reason. It only remains for him to act on the basis of reason. Michael concludes:

> . . . only add
> Deeds to thy knowledge answerable, add Faith,
> Add Virtue, Patience, Temperance, add Love,
> By name to come call'd Charity, the soul
> Of all the rest; then wilt thou not be loath
> To leave this Paradise, but shalt possess
> A paradise within thee, happier far.
> XII, 581–587

The intense physical beauty of the Garden of Eden, Earthly Paradise, is surpassed by this paradise within, the beauty of the soul who acts to advance human progress.

Paradise Regained

Paradise Regained is Milton's positive statement of the world-historic identity of Christ, the necessary sequel to *Paradise Lost*, just as Dante's "Paradiso" of necessity followed "Inferno" and "Purgatorio." The satanic school of critics has had nothing but contempt for Milton's representation of self-conscious reason; they say typically that the plot of *Paradise Regained* lacks dramatic suspense and that its protagonist is "inhuman" because he has no lower passions.

Of all the events in Christ's life recorded in the Gospels, Milton selected the forty-day temptation in the desert as the most suitable for his purpose (a story that was prefigured in and "fulfilled" the Old Testament temptations of Job, Elijah, and Moses). Each of Satan's temptations of Christ is a test of his identity. First, disguised as a humble shepherd, Satan tries to trick Christ into performing a miracle, to make bread out of stone, to prove that he is the Son of God. Christ answers simply that he knows who he is and who his tempter is, and he contrasts mere bread with the spiritual nourishment of the Word of God.

This theme—the superiority of God's Word to mere ephemerals—is developed further in the second set of temptations: the offer of riches, glory, and worldly kingdoms *as the gift of Satan*. Such ephemerals, even the gift of all the learning of Greek philosophy, Satan's last and most tempting bait, cannot tempt Christ, one who knows reason itself ("He who receives/ Light from above, from the fountain of light,/ No other doctrine needs.")

In the final temptation, Satan catches Christ up and places him atop the highest pinnacle of the temple in Jerusalem, taunting him: If you cannot stand, then cast yourself down, assured that, as it is written in the Scripture, God will command angels to lift you up. Christ frustrates Satan once more: He stands, simply demonstrating his divinity, while Satan, now roundly defeated, plunges back down to the dungeon of Hell.

Christ's internal sense of identity is so strong that he requires neither glory nor recognition. There is no conflict here between the desires of the ego and man's universal purpose. The development of *Paradise Regained* is instead defined by Christ's undoing of Satan through his superior intellectual powers and morality, and by the full revelation of Christ's identity to us, the readers.

Paradise Regained closes with Christ returning to his mother's home in Nazareth, unobserved and private, prepared to begin his mission of redeeming humanity. We have left the battlefields and interior struggles of the classical epic behind for the sunlight and quieter mood of the Christian pastoral.

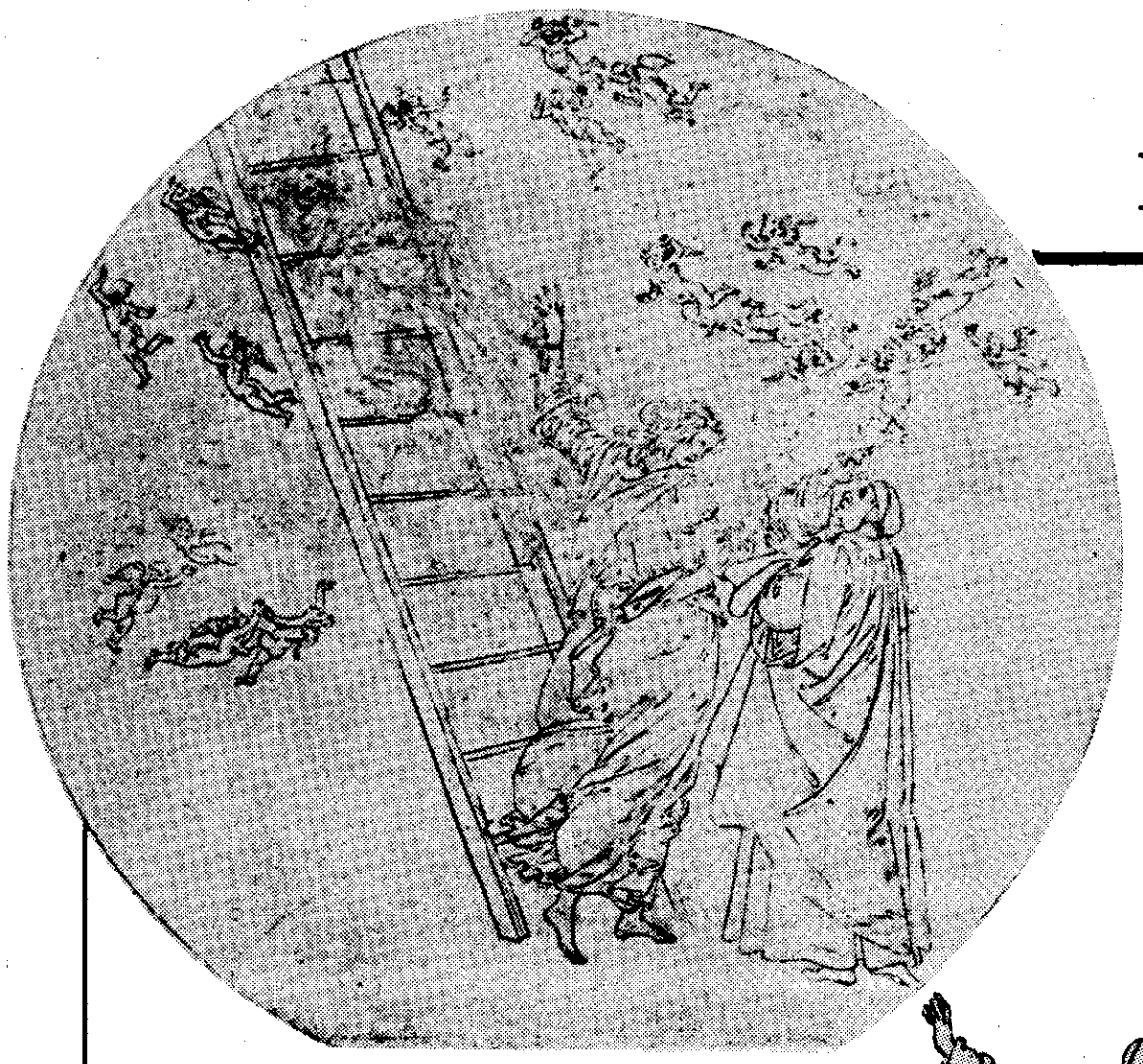
The Arian Slander

Because of the epistemological power of *Paradise Lost* and *Regained*, focused in their poetic representation of the doctrine of the Incarnation, Milton's works were the object of vicious attacks and lying misrepresentations from the moment of their publication. England's Presbyterian (Calvinist) orthodoxy accused Milton of holding heretical views on the doctrines of the Trinity, Creation, and Grace; he was suspected of being an Arian (denying the divinity of Christ), an Arminian (upholding free will to the exclusion of God's grace), and a materialist. The coherence of these slanders was that they were all views that Milton opposed!

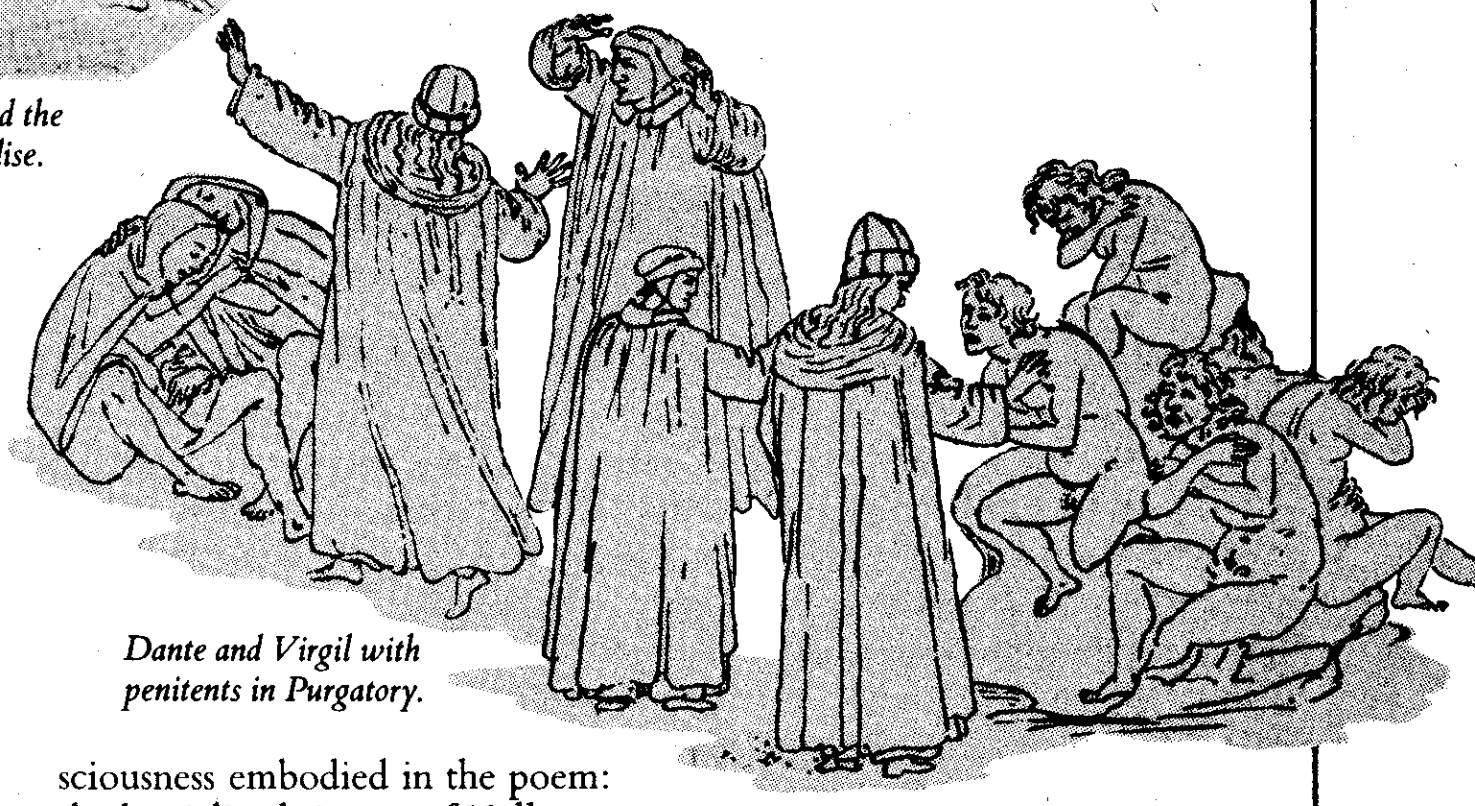
The charge of heresy was revived at an even more fevered pitch in the nineteenth century, when in 1823 Milton's "lost" theological treatise, *The Christian Doctrine* (*De Doctrina Christiana*), was "accidentally"

Dante's 'Commedia'

The Three Levels of Human Consciousness



Beatrice beckons Dante to ascend the ladder of light (reason) in Paradise. Drawings by Renaissance artist Botticelli.



Dante and Virgil with penitents in Purgatory.

Dante and Virgil comfort the counterfeiters, punished with horrible diseases.

THE DIVINE COMEDY of Dante Alighieri was Milton's chief poetic model, begun shortly after 1300 when Dante's Florence was gripped by political and social crisis. The defeat of the White Guelph party, of which Dante was a leader, by an alliance of usurious Black Guelph families and a corrupt papacy, would lead within several decades to the Black Death of 1348, wiping out two thirds of Europe's population as the economy's foundations gave way under prolonged looting. Exiled from his native Florence, Dante wrote his *Commedia* to raise the Florentine citizenry, and indeed the citizenry of all future ages and nations, from demoralization to the condition of creative reason. The unprecedented subject of Dante's epic was a journey in which the character Dante, and through him the reader, comes to know the internal landscape of the human mind.

The *Commedia's trinitarian* structure—three canticles of 33 cantos each, preceded by an introductory canto—reflects on a formal level the three levels of human consciousness embodied in the poem: the bestialized sinners of Hell, enslaved to greed, lust, and the gamut of passions (psychologically, the infantile ego); the contrite souls of Purgatory, who still yearn for the Earthly Paradise (the duty-bound Kantian); and lastly, the life of scientific pursuit and world-historic identity, reached through the elevating power of love (true adulthood). This trinitarian concept is echoed in Milton's treatment of God, Christ (who shared in both divinity and humanity), and man.

Both Milton and Dante were political leaders who fought to bring into being an advanced form of political state—Dante, the secular state, and Milton, the constitutional republic. Dante created the modern Italian language by choosing to write his epic in the vernacular rather than Latin, and Milton sought to glorify and enhance the powers of his native language by writing an immortal epic in English. Both poets were deeply immersed in music. And Milton, like Dante, wrote his epic from what was in effect a condition of political exile after the fall of the English republic, in the hope of educating future generations. In *Paradise Lost,* Milton brought the three levels of consciousness identified by Dante onto the same epic stage, where Heaven and Hell, Christ and Satan, clash over the soul of man.

discovered in the Record Office in Whitehall, the administrative center of the British government. The work was promptly translated from the Latin by a leading Anglican scholar, and a flurry of reviews followed claiming that Milton's theological treatise confirmed what had been suspected all along from his poetry—that Milton held heterodox views on key points of doctrine.

The Anglicans branded Milton an Arian. The Unitarian *Monthly Repository*, on the other hand, expressed the hope that the "antitrinitarian" portions of *The Christian Doctrine* could be reprinted for popular circulation to bolster its own Arian position.

The controversy over Milton's theology has continued down into recent decades, with heated literary exchanges over Milton's alleged Arianism. As the intensity of the debate suggests, the issue of the Trinity and the fourth-century Arian heresy was no abstruse theological matter but was and continues to be an epistemological and political issue of the most profound significance.

Its continuing importance is suggested, for example, by the recent face off between the Augustinian faction in the Vatican and the P-2 Freemasonic Lodge in Italy exposed by the Vatican circles after the spring 1981 assassination attempt against Pope John Paul II. Historically, one of the principal issues over which Augustinian Catholics have condemned Freemasonry is its Arian denial of Christ's divinity, a theological position consistent with Freemasonry's "democratic" facade and deep antihumanism.

The Arian denial of the divinity of Christ followed from a set of beliefs respecting God, the universe, and what the Arians maintained was an unbridgeable chasm between the two. Arius, the fourth-century founder of the sect, argued against his patristic opponents that God was "alone ingenerate, alone everlasting, alone unbegun, alone true, alone having immortality, alone wise, alone good, alone sovereign." The one God was unbegotten, simple, eternal. It followed that God could not communicate his essence to anyone or anything. The universe was created *ex nihilo*, out of nothing. And the Son was like any other creature, created not out of the Father's divine nature, but out of nothing. The Father and Son of the Trinity were utterly alien and dissimilar from one another.

The epistemological and political intent of the Arian heresy was to deny the divinity, the universality, of *man*, to degrade him to the status of a creature of the senses. For if Christ did not participate in divine reason, then all of mankind must be forever imprisoned in ephemeral existence, in bestiality.

The Arian view of a cold Creator utterly detached from his creation likewise implied a static, lifeless, antidevelopmental universe, a universe both unknowable and unchangeable. Such a doctrine was useful to the fourth-century oligarchical faction based in Byzantium, the center of the heresy, for creating plebian shock troops to send against the "elitist" current in Christianity, which upheld the perfectibility of every man.

The Council of Nicaea in 325 A.D. achieved a partial, temporary victory over Arianism. The Council condemned those who denied the Son's eternity, and who held that he was created out of nothing. It arrived at the formulation known as the Nicene Creed, that the Son is consubstantial with the Father, the *homoousios*.

This formulation was elaborated at the Council of Constantinople in 381 in the Athanasian Creed, which stressed "Trinity in unity, without confusing the persons or dividing the substance": "The Father is from none, not made nor created nor begotten. The Son is from the Father alone, not made nor created but begotten. The Holy Spirit is from the Father and Son, not made nor created nor begotten but proceeding." This formulation, later echoed in Milton's treatise, brought out the principle of generation, or causation, implied in the Trinity.

In Milton's day, the patristic conception of the Trinity was under mortal attack. The ultrademocratic religious sects, modern-day Arians, maintained that Jesus was just a man, a theological position consistent with their Jacobin political views, their acceptance of the mass of mankind as it is. The Calvinist established church, following Calvin himself, represented the Trinity as a static unity ("One in essence"), thus also excluding the powerful conceptions implied in the doctrine of the Incarnation—man's potential divinity and the self-developing nature of the universe.

In the face of this onslaught, Milton reaffirmed the Neoplatonic content of the doctrine of the Trinity as it had been conceptualized by the Church fathers.

The Christian Doctrine, Milton's rigorous theological treatment of these issues, is a formidable work for modern nonspecialist readers as well as scholars. Milton was familiar with every nuance of the centuries-long debates over the Trinity, whereas most modern readers are illiterate on the subject. Then there is the problem of the text, whose complete authenticity is questionable.

Dictated by Milton when he was blind, *The Christian Doctrine* was taken down and recopied by a number of secretaries, only two of whom have been identified. Some passages are known to have been interpolated by the secretaries. At the time of its discovery in 1823, at least one Anglican authority

maintained that the treatise was not authored by Milton at all.

These caveats stated, what are the heterodox views expressed in Milton's *Christian Doctine*? One of the most controversial passages is the following:

> God imparted to the Son as much as he pleased of divine nature, nay of the divine substance itself, care being taken not to confound the substance with the whole essence, which would imply that the Father had given to the Son what he retained numerically himself; which would be a contradiction in terms instead of a mode of generation.

The controversial point here was Milton's denial that the Father and Son were of the same essence (*essentia*); this phrase was seized on as proof that Milton was an Arian. (Before the discovery of *The Christian Doctrine*, the evidence for Milton's alleged Arianism were passages in the poetry in which the Son was represented as subordinate to the Father.)

The motivation for this obvious slander was to obfuscate Milton's reasons for formulating the Father-Son relationship in the way that he did. Like Erasmus before him, Milton hoped to put an end to the interminable linguistic debates over the Trinity, centered around the contradictions arising from the "orthodox" formulation that the two persons of the Trinity were one numerically. Milton's arguments, in fact, closely paralleled those of Erasmus, and the many patristic references in *The Christian Doctrine* were via Erasmus, who had been accused of being an antitrinitarian by Calvin himself.

Milton's opponents were the Geneva-centered Calvinists who maintained that theirs was the orthodox conception of the Trinity; in fact, they had reified the *homoousios* ("of the same substance") into an abstract, nongenerative One. Milton countered this by reaffirming the early patristic formulation of the Trinity as a mode of generation, a concept that had been introduced into Christianity from Platonic and Neoplatonic philosophy.

As for Milton's other "heterodox" views, these were related aspects of his reassertion of the Neoplatonic Trinity.

On the question of the Creation, Milton rejected both the Arians' creation *ex nihilo* and the Aristotelian view that matter existed from eternity independent of God (independent of the generative principle). Rather, creation was *ex Deo*; all things proceed from God, including nature, and are therefore governed by the principle of continuing creation.

This view of the universe as a self-developing continuum, where inorganic nature is superseded by organic nature and human reason, Milton had otherwise expressed in the metaphor of the plant in Raphael's discourse in *Paradise Lost*. Milton's opponents construed this as confusing spirit and matter and verging on a materialist view of the universe.

Dealing with the Salvation, Milton stood the Calvinist doctrine of predestination on its head, arguing that predestination applied only to election—God had predestined all men to salvation. He directly opposed the orthodoxy of the Westminster Conference of the 1640s that man is powerless to assist in his salvation: Regeneration takes place through the *cooperation* of human volition and divine Grace, said Milton; human progress results from the intersection of godlike individuals and historical necessity.

Poetry's Divine Purpose

> So spake th'Almighty, and to what he spake
> His Word, the Filial Godhead gave effect.
> Immediate are the Acts of God, more swift
> Than time or motion, but to human ears
> Cannot without procéss of speech be told,
> So told as earthly notion can receive.
>
> VII, 174-179

The Christian Doctrine was the place where Milton worked out his ideas respecting the Trinity, Creation, Salvation, and other key points of doctrine. The implied audience was the centuries-long dialogue of theological treatises on these subjects; the work that Milton probably had uppermost in his mind was Augustine's *De Doctrina Christiana,* after which Milton named his own contribution to the dialogue. Milton's poetry, in particular *Paradise Lost,* was the place where he brought these conceptions to life poetically for a much broader audience, the citizenry of the nation-state.

To communicate such elevated conceptions required the development of a new poetic language, what Milton called English heroic verse. And this weapon, with the power to raise men out of their petty preoccupations and transform them into world historical beings, was the object of even more vehement attacks than Milton's republican ideas.

In the first century after its publication, *Paradise Lost* was rewritten in rhymed couplets as an Italian opera; emended by editors to make it more "decorous"; its language reproached for being rough and irregular.

Samuel Johnson, the most influential of Milton's early critics, wrote in the wake of the American Revolution in the hope of quenching the Miltonic

Rembrandt van Rijn

The Light of the Mind

Rembrandt's sketch of the blind Homer dictating to a scribe and his painting, Aristotle Contemplating the Bust of Homer.

. . . Thus with the Year
Seasons return, but not to me returns
Day, or the sweet approach of Ev'n or Morn,
Or sight of vernal bloom, or Summer's Rose,
Or flocks, or herds, or human face divine;
But cloud instead, and ever-during dark
Surrounds me, from the cheerful ways of men
Cut off, and for the Book of knowledge fair
Presented with a Universal blanc
Of Nature's works to me expung'd and ras'd
And wisdom at one entrance quite shut out.
So much the rather thou Celestial Light
Shine inward, and the mind through all her powers
Irradiate, there plant eyes, all mist from thence
Purge and disperse, that I may see and tell
Of things invisible to mortal sight.

PARADISE LOST, III, 40-55

THE LUMINOUS PORTRAITS of Rembrandt van Rijn, Milton's Dutch contemporary, express in the visual arts the same theme that runs through Milton's poetry: the illuminating power of human reason. Despite the efforts to portray Rembrandt as illiterate and apolitical, both Rembrandt and Milton were intellectual leaders of the parallel efforts to establish republican government in Holland and England in the seventeenth century. Their shared concern to elicit the divine spark in every human being—his or her republican leadership qualities—helps to explain some striking similarities between the work of the two men. For example, both seized on and brought to the fore the moral content of the Old Testament, most notably the Samson story. Milton in his drama *Samson Agonistes* and Rembrandt in his series of paintings culminating in the powerful *Blinding of Samson* used the story to depict the struggle of the creative, world-historic individual who lives surrounded by Philistines and spineless traitors in his own camp. A second theme that attracted both artists was the superiority of spiritual enlightenment to the world of ephemerals. This theme was movingly portrayed in Rembrandt's treatment of the blind poet Homer and Milton's poems on his own blindness. Rembrandt's drawings and paintings of the blind Homer may even have been a direct allusion to Milton, the contemporary epic poet who was taunted by Royalists across Europe for having lost his sight in the service of the English republic. Rembrandt painted his *Aristotle Contemplating the Bust of Homer* in 1653, the year Milton's blindness became complete.

spirit alive in America. He claimed that Milton's blank verse, because it neither rhymed nor came to a halt at the end of every line, was not even poetry. "*Blank verse,*" said Dr. Johnson, "*seems to be verse only to the eye.*"

A decade later, at the beginning of the era of Romantic sensibilities and Jacobin politics, the attack on Milton took a more subversive turn. The Gnostic poet William Blake declared that Milton wrote vivid, stirring poetry when he wrote about Hell and the devils, and uninspired prose when about God and the angels.

The Romantic/Jacobin criticism of Milton's epic poetry, that its intensity was "not sustained," was symptomatic of a whole mode of reading and writing poetry that led directly into the sensationalism of early twentieth-century verse (imagism, symbolism, and so forth) and ultimately into the pornographic lyrics of contemporary rock music. The broader issue raised in the attack on Milton was the function of poetry: Is the aim of poetry merely to titilate the senses, or does poetry serve a higher purpose that satanic readers of all historical ages have been too deadened to respond to?

Milton left no question as to where he stood on this issue in comparing the composition of poetry to God's creation of the universe through the Logos, his *Word.* The task of the epic poet, Milton thought, was to forge his native language into a medium capable of communicating divine notions to fallen men, thereby uplifting them from their brutish condition.

The chief opponent of Milton's poetic method in the twentieth century was not a Jacobin but T. S. Eliot, a man who renounced his American citizenship to become an Anglo-Catholic royalist. Nevertheless, Eliot continued the Romantic assault on Milton's poetry. He charged that Milton's sensuousness was "withered early by book-learning." His poetry was overly intellectual, the imagery aural instead of visual and tactile. Eliot faulted Milton for not writing imagist gems like Ezra Pound's "petals on a wet, black bough."

The redoubled attack on Milton launched by Eliot together with Pound was to be the death blow to poetry in the English language. To understand the heights to which Milton had raised English poetry, one must understand poetry—as Eliot and Pound did not—as music, as an art whose true subject is simultaneously its own self-development and the development of the minds of its readers. The poetry of a Milton is spoken music, intended to be read aloud in a social setting that fosters its moral and pedagogical end.

Deaf to Milton's musicality, Eliot and Pound substituted the static, sensual image—"petals on a wet, black bough." Poetry must recreate immediate sense experience, they maintained, (an extreme form of Aristotle's imitation of nature), whether the taste of biting into a ripe fruit, sexual desires rising up, or one's oh, so refined perceptions about life and art; and images are the means of calling up such immediate sensations in the reader.

For Milton, imagery was also central to poetic composition—not the sensual image as an end in itself, but imagery as a means of tapping the preconscious regions of the mind. Working on a deeper level than ordinary discursive language, the imagery of *Paradise Lost* encapsulates the epic's development, serving to educate the reader's soul.

Paradise Lost opens with one of the most extraordinary image-clusters in all of English poetry, Eliot's criticisms notwithstanding. The poet invokes his muse in the conventional manner. Only Milton's muse is a most unconventional one, the Holy Spirit, the third person of the Holy Trinity:

> And chiefly Thou O Spirit, that dost prefer
> Before all Temples th'upright heart and pure,
> Instruct me, for Thou know'st: Thou from the
> first
> Wast present, and with mighty wings outspread
> Dove-like Satst brooding on the vast Abyss
> And mad'st it pregnant: What in me is dark
> Illumine, what is low raise and support;
> That to the highth of this great Argument
> I may assert Eternal Providence,
> And justify the ways of God to men.
>
> I,17-26

The power of this image of the Holy Spirit brooding on the abyss, its wings outspread, is conceptual. It certainly has visual components. One is reminded perhaps of some beautiful Renaissance painting of the Annunciation, in which the Holy Spirit appears before Mary as a mighty-winged dove to announce the birth of Christ. There, the birth of Christ, the man who becomes God; here, the generation of the physical universe.

The dove *impregnates* the abyss, a touch of anthropomorphism reminding us that in reproducing the human species, man is echoing and continuing the work of Creation.

There is another dimension to this cluster of images of the greatest significance: The Holy Spirit appears here as the poet's muse, his source of inspiration. The poet Milton hubristically associates his own work in composing an epic poem to God's composition of the physical universe.

Indeed. For in creating this very powerful image of the Holy Spirit, Milton has found a concrete way to *name* and communicate through language the Logos principle, the elevated subject of his epic.

Now look what happens to this image of the dove hovering over the abyss as we travel through Milton's epic landscape.

At the conclusion of the conclave in Hell, Satan had volunteered to risk the perilous voyage alone through Chaos to Eden for the seduction of mankind. Now, as Satan approaches Hell's gates, he finds his passage blocked by a monstrous female and her offspring. Sin and Death are their names, and Satan learns much even to his horror that he is the father of both, Death by the vilest of incest. Death then raped his mother, ingendering the brood of yelling monsters that climb eternally in and out of Sin's womb: infinite, hideous births (Satan, Sin, and Death, an infernal parody of the Holy Trinity).

Sin opens Hell's gates, and Satan flies forth into Chaos:

> . . .Into this wild Abyss,
> The Womb of nature and perhaps her Grave,
> Of neither Sea, nor Shore, nor Air, nor Fire,
> But all these in thir pregnant causes mixt
> Confus'dly, and which thus must ever fight,
> Unless th'Almighty Maker them ordain
> His dark materials to create more Worlds,
> Into this wild Abyss the wary fiend
> Stood on the brink of Hell and look'd a while
> Pondering his voyage. . . .
>
> II, 910-919,

Wild abyss, pregnant causes, the wary fiend standing on the brink of Hell: The reader remembers that first startling image of the Holy Spirit, of Creation and creativity, and contrasts it with this realm of eternal anarchy before self-differentiating Creation.

We meet Sin and Death one final time toward the end of the epic, after the Fall of man. They are making their way from Hell's gates up to Earth, drawn by the stench of living carcasses (Milton uses the most graphic of imagery where appropriate). Sin and Death are laying a causeway from Hell to the new created world, now fallen, to facilitate future travel between the two realms.

> Then Both from out Hell Gates into the waste
> Wild Anarchy of *Chaos* damp and dark
> Flew diverse, and with Power (thir Power was
> great)
> Hovering upon the waters. . . .
> Now had they brought the work by wonderous
> Art
> Pontifical, a ridge of pendent Rock
> Over the vext Abyss, following the tract
> Of *Satan*. . . .
>
> X, 282 ff.

The potential fecundity of the vast abyss has been transformed into the vext abyss; where the Holy Spirit once sat brooding on the abyss of uncreated matter, infusing life into it, Sin and Death now hover over those waters, undoing the work of Creation. The entire downward movement of the epic—the corruption and Fall of mankind—is condensed in this transmuting cluster of images.

The essence of Milton's use of imagery, here and throughout the epic, is that it excites the preconscious regions of the mind, not merely the senses. His images look at once forward and back, forcing the reader to reflect on the development of the poem as a whole, creating a dense, emotional-intellectual concept. Language here evokes sensuous ideas, not mere sense impressions.

Contrast this richness with the sterility of the poetry of an Eliot, which sounds one deadening theme (despair or boredom) over and over and over.

Milton's method of composition is appropriately termed musical in the sense that the initial image-idea, like the opening phrase of a sonata or symphony, gathers its full, nuanced significance over the development of the whole epic. In each restatement of the image, we hear the previous ones, and the final statement forces us to go back and hear the initial statement from the enriched standpoint of the epic's whole development. The images knit the epic's progress together with a kind of counterpoint of echoes.

The similarity between the compositional method of *Paradise Lost* and contrapuntal music was hardly accidental. Milton's poetic achievement succeeded the period of the greatest musical ferment in England's history and was firmly rooted in his own study of music. Milton was the son of a composer renowned for his polyphonic compositions and was himself an accomplished musician. In the program for creating a republican militia that Milton outlined in his tractate *Of Education*, music study was a central part of the curriculum; and in Milton's own school in Aldersgate, where he educated his nephews and the sons of friends, every school day began with listening to or playing music.

John Milton the elder belonged to the circle of English madrigalists headed by William Byrd and Thomas Morley, who had trained themselves in the contrapuntal methods of the Netherlands School mas-

ter Adrian Willaert and his illustrious Italian pupil, Gioseffe Zarlino. The English madrigalists in turn were an important link in transmitting that compositional tradition to the classical masters of counterpoint—Bach, Haydn, Mozart, and Beethoven. John Milton, the musician's son, developed the contrapuntal method to fruition in the sister art of poetry.

Milton's Blank Verse

The subject of music leads us to Milton's prosody, those rhythmic and tonal qualities of a line of verse that make it poetry and not prose. The question of Milton's prosody, however, is inseparable from the syntax of his language, poetry and prose. Milton's prosody is a heightened case of what Pound and Eliot misnamed his "Latinate" syntax.

The point is illustrated in looking at the opening lines of the epic:

> Of Man's First Disobedience, and the Fruit
> Of that Forbidden Tree, whose mortal taste
> Brought Death into the World, and all our woe,
> With loss of *Eden*, till one greater Man
> Restore us, and regain the blissful Seat,
> Sing Heav'nly Muse. . . .

The main verb of the sentence does not appear until line six. But in those first five lines, the whole of the epic is condensed and foreshadowed (the sentence then continues on for another ten lines!). An extended prepositional phrase, which is itself modified, precedes the verb, and the line builds and builds to the imperative, emphatic ringing out of "Sing"!

To readers used to a steady diet of the *New York Post* and Hemingwayesque fiction, constructions of this sort might appear to violate "normal" English word order—the subject, verb, object of ordinary declarative speech. Milton, however, had a different idea of what was normal. He drew on the syntactical richness of Elizabethan English, in particular the blank verse of Shakespeare and Marlowe. And he extended it to be able to articulate a complex concept over not one or two lines, but whole verse paragraphs where the concept required it.

This happy line of development of English as a language for communicating poetic conceptions was arrested after the Restoration, when the newly constituted Royal Society tried to establish a committee "to improve the English tongue," modeled on the formalistic Académie Française. The impulse behind this and subsequent efforts to "reform" English was summed up in the recommendation of one of the original Royal Society members for "a close, naked, natural way of speaking; positive expressions; clear senses, a native easiness; bringing all things as near the mathematical plainness" as possible.

It was from the standpoint of such a norm that Milton's sweeping periods were derogatorily termed "classical inversions." "He tried to turn English into Latin . . . making schoolboy translations of Latin phrases: 'Him who disobeys me disobeys,' " Ezra Pound protested. "Milton writes English like a dead language," muttered the dessicated Eliot.

In the case of the opening lines of the epic, the word order was indeed classical: The opening of *Paradise Lost* deliberately echoes the word order and strophic rhythm of the opening of the *Iliad,* an allusion that enriches Milton's poem by calling up the cultured reader's experience of the classical epic.

But what makes *Paradise Lost* poetry and not simply good prose? We can begin to answer this question by noticing Milton's systematic use of a poetic device later termed enjambment (an expressive term from the French word *jambe*, or leg, that means, literally, a crossing over).

In a prefatory note on the verse form of his epic, Milton described the *measure* of *Paradise Lost* as English heroic verse without rhyme, "the sense variously drawn out from one Verse into another." No jingling rhymes, no preordained metrical feet. The *overriding* of the line, not the self-contained line, is the basic feature of the prosody. As we will see, the mooring of this system is a line of a certain number of syllables, which enables the reader to hear the enjambment.

Despite Milton's clear statement of the principles he followed in composing *Paradise Lost,* critics have spared no efforts in attempting to fit Milton's breathtaking verse-paragraphs into some procrustean metrical scheme. Robert Bridges, the English poet laureate from 1913 to 1930, spent some thirty years scanning *Paradise Lost* and concluded that the verse form of Milton's epic is a "decasyllasbic line on a dissyllabic basis and in rising rhythms," or what is more commonly, but no more usefully, known as iambic pentameter: five feet of two syllables, alternately unstressed and stressed. *Milton's Prosody,* the product of Bridges's labor, is a tortuous, line by line discussion of the epic's "underlying meter" and the frequent "violations" of the meter.

The folly of approaching Milton's prosody in this way is exposed by the fact that Milton himself was the leading opponent of this very tendency in English poetry in his own day.

The "pedestrian" school of English poetry, or "New Poetry" as it was called by its adherents, was launched in England in the 1570s under the pernicious influence of the Italian Camarata, the neo-Aristotelian

Florentine academy founded to counter Zarlino's contrapuntal tradition in music and poetry. Basing themselves on Italian and French Neoclassical schools, Sir Philip Sidney, Gabriel Harvey, and the courtier poets around them proposed to reform English poetry by introducing what they claimed were the prosodic laws of classical poetry. In practice, this meant literal-minded imitation of classical quantitative meters, with no regard for the differences between between English and the classical languages.

English poetry was indeed in a sorry state at the time. The fashion was for "poulter's measure," jingling, rhymed, excruciatingly regular lines of alternately twelve and fourteen syllables, whose effect was as repetitive and mind-destroying as any rock music. But the "classical" models proposed by Sidney and Harvey produced no better results, especially inasmuch as the favorite subject matter for the "new poetry" was lovelorn Astrophels and Stellas.

Harvey argued that poetry should be susceptible of being scanned using musical notes, with unstressed and stressed syllables corresponding to an abstract pattern of half and whole notes. Such rules, in fact, absolutely prohibited the development of real musicality in poetry, which on the level of prosody derives from the counterpoint between the line heard in one's head, the anticipated line, and the line as it actually unfolds.

Harvey's pedantic efforts to imitate classical meters were duly ridiculed by his more musical contemporaries, his hexameters compared to crude dance tunes and ballads. When Milton began to write poetry in the 1620s, he too satirized the lame meters (alternating of "short and long") of the courtier poets and defined the principles of his prosody over against their pseudoclassical verses.

For positive models, Milton had the recent tradition of Shakespeare and the other Elizabethan dramatists. He also made his own study of classical poetry and drama and of Dante's tradition in Italian poetry. Because of the historical proximity of the Italian Renaissance and the greater linguistic similarity of Italian to English, it was the Italian poetry that provided Milton with his principal working models.

Milton self-consciously trained himself by studying and writing in the succession of poetic *forms* developed by Dante and his tradition in Romance poetry—sonnet, madrigal, canzone. In each case, Milton was interested in what Dante identified in his *De Vulgari Eloquentia* as the *arrangement* of the parts of the stanza, the laws governing the development, modulation, within the stanzaic unit and from one stanza to the succeeding one.

In writing of the characteristic architecture of the canzone, which he deemed the highest form, Dante explained:

> It appears to us that what we call the Arrangement is the most important part of what belongs to the art of the Canzone: for this depends on the division of the Musical Setting, the putting together of the lines, and the relationship of the rhymes.

The stanza of the canzone (or "song") was commonly built out of two parts linked to one another by the *chiave* or key line, which rhymed with the last line of the first section of the stanza. One or the other sections of the *stanza divisa* might also be so divided.

The conventions of the canzone were not formalist rules for their own sake, but scientific, musical principles, whose purpose was to produce the same transfinite effect as is produced through the principle of modulation from one key into another in music. The divisions of the canzone's stanza give rise to a sense of movement, and that sense of movement is reinforced by having each new group of rhymes linked to the predecessor group by a "key" line. The rhyme looks both back and forwards; it is the bridge to the next unit of sound and meaning.

Milton assimilated the musical principles of Dante's poetry, and they became the basis of his own prosody.

As a beginning poet, we see the young Milton exercising his poetic talent by composing in the sonnet form, experimenting with the arrangement of quatrains and tercets characteristic of the Italian sonnet. In the Nativity ode, he has already struck a characteristically Miltonic theme; he realizes the poetic idea, the reordering of human history effected by the birth of Christ, by drawing on the canzone as it was adapted by Edmund Spenser in his marriage odes, the "Prothalamion" and "Epithalamion."

"Lycidas," the culmination of Milton's youthful poetry, and the poem whose method most anticipates the fully developed epic style of *Paradise Lost*, draws its inspiration from the canzone as described by Dante in *De Vulgari Eloquentia*. An examination of the "technical" features of "Lycidas" shows Milton using the following elements of the canzone form:

Rhyme functions as a "cross-voice" element to create the sense of lawful movement from one unit into the next (not to achieve the effect of closure, as in the rhymed couplets of John Dryden).

A combination of ten- and six-syllable lines, corresponding to the eleven- and seven-syllable lines of the stanza of the Italian canzone, creates an effect similar to that produced by the rhyme: the short lines

Haydn's 'Creation'

The Harmony of Art and Science

. . .Heav'n op'n'd wide
Her ever-during Gates, Harmonious sound
On golden Hinges moving, to let forth
The King of Glory in his powerful Word
And Spirit coming to create new Worlds.

PARADISE LOST, VII, 205-209

MILTON'S PARADISE LOST is the most musical of poems in the English language. It was fitting, therefore, that Milton's words should one day be set to great music by the eighteenth century composer Joseph Haydn. According to tradition, Haydn was deeply moved by the Handel Commemoration in London's Westminster Abbey he attended in 1791 and was inspired to compose an oratorio that would be as enduring and venerated as Handel's choral works. While in England, Haydn secured a libretto by a man named Lidley based on Books VII and VIII of *Paradise Lost* and Chapter 1 of Genesis. Haydn took the libretto back to Vienna, where it was translated into German by Baron von Swieten, prefect of the Vienna court library, who performed an incalculable service to the future of classical music by vigorously promoting the works of Handel and Bach. With translation in hand, as well as financial support arranged by the baron, Haydn embarked on the composition of what was to be the crowning work of his prodigious musical career—*The Creation.*

Haydn's biographers write that the years Haydn spent composing *The Creation* were among the happiest and richest of his life. Haydn recorded that the oratorio afforded him the opportunity to "depict Divinity through love and goodness." The subject matter of the oratorio had obvious appeal for Haydn the composer, as it had for Milton the epic poet: The theme of God's creation of the universe out of chaos was a perfect vehicle for celebrating the creative activity of composing music and for demonstrating the coherence of music, the self-perfecting evolution of the physical universe, and man's capacity for continuing the work of Creation through science.

Joseph Haydn and his manuscript notes for the representation of Chaos of the opening of The Creation.

always rhyme with the previous long line, thus looking back; yet at the same time, there is a sense of contraction that impels the reader forward to the next longer line.

Milton also follows the habit of the practitioners of the Italian canzone in deliberately overriding the divisions of the stanza, creating a counterpoint of voices between the anticipated and actual pattern of rhymes and rhythm.

The larger organization of Milton's elegy is the unfolding of large movements of thought and emotion, as in the strophes (literally, "a turning") of the classical odes.

The blank verse of *Paradise Lost,* the unrhymed, ten-syllable lines that carry over from one line into the next, was an abstraction upon the same musical principles that Milton followed in the rhymed verse of "Lycidas." Let us now look at Milton's own discussion of his method, in the full note on the verse:

> The measure is *English* Heroic Verse without Rime, as that of *Homer* in Greek, and of *Virgil* in *Latin*; Rime being no necessary Adjunct or true Ornament of Poem or good Verse, in longer Works especially, but the Invention of a barbarous Age, to set off wretched matter and lame Meter; grac't indeed since by the use of some famous modern Poets, carried away by Custom, but much to thir own vexation, hindrance, and constraint to express many things otherwise, and for the most part worse than else they would have exprest them. Not without cause therefore some both *Italian* and *Spanish* Poets of prime note have rejected Rime both in longer and shorter Works, as have also long since our best *English* Tragedies, as a thing of itself, to all judicious ears, trivial and of no true musical delight; which consists only in apt Numbers, fit quantity of Syllables, and the sense variously drawn out from one Verse into another, not in the jingling sound of like endings, a fault avoided by the learned Ancients both in Poetry and all good Oratory. This neglect of Rime so little is to be taken for a defect, though it may seem so perhaps to vulgar Readers, that it rather is to be esteem'd an example set, the first in *English,* of ancient liberty recover'd to Heroic Poem from the troublesome and modern bondage of Riming.

This extraordinarily dense theoretical statement makes clear Milton's self-conscious debt to Shakespeare, author of "our best *English* tragedies" (and his parting of the ways with Spenser, one of the "famous modern Poets, carried away by Custom"). The statement is not a repudiation of "Lycidas," *Samson Agonistes,* or his other, abundant rhymed verse. What Milton is attacking is the use of rhyme as a crutch when inherent musicality is lacking. At the same time, Milton recognized that whereas rhyme might be appropriate for shorter poems or for the heightened strophes of *Samson,* it was not so for English poems the length of *Paradise Lost* and *Paradise Regained.*

The sense of forward momentum and modulation achieved in "Lycidas" by means of rhyme and line lengths has in the longer poems been woven into the very syntax of the language. The desired effect is achieved, Milton explains, through "apt Numbers, fit quantity of Syllables, and the sense variously drawn out from one Verse to another."

To understand what Milton means by "apt Numbers," we must think of the rhythms of Shakespeare's dramatic speeches, where meaning and not some formal metrical pattern is the guide to stress.

The central mooring of Milton's poetic system, as with Shakespeare's dramatic poetry, is a ten-syllable line: "fit quantity of Syllables." Ten because it takes a certain number of syllables to express a unit of thought in English, more syllables in the Romance languages with their feminine endings. To grasp why ten and not more was the fit number for a line of English poetry, one only has to read a sampling of the "classical" hexameters written according to Gabriel Harvey's guidelines.

To take an example from the poet Robert Greene:

> Oft have I heard my lief Corydon report on a
> love-day,
> When bonny maids do meet with swains in the
> valley by Tempe,
> How bright-eyed his Phyllis was, how lovely
> they glanced,
> When fro th'arches ebon black flew looks as a
> lightening,
> That set afire with piercing flames even hearts
> adamantine, etc.

The line is too long for the English language, a point underscored here by the sheer lack of content. But even in studying more serious examples, such as English hexameter translations of the classical epics, we find that because of the more concise, monosyllabic nature of English, the line does not have to be so long; in fact, the additional syllables are usually superfluous.

A *regular* line length is necessary so that the listener can hear the poet deliberately overriding the limits of the line. This feature of the prosody-syntax of Milton's blank verse gives rise to the sense of

movement that was achieved in the Italian canzone, at the level of prosody, using rhyme and the combination of long and short lines. Here the sense of movement arises from Milton's own extension of the rich and complex syntax of Elizabethan English.

Notice how Milton will typically suspend a thought beyond the limit of the line, forcing the reader to stretch his normal, limited concentration span. When the thought and grammatical unit are completed at the head of the next line, there is still no stopping; the reader is already thrust into the next line of the epic's unfolding.

The forward movement is, at important points, punctuated by the *deliberate slowing down* of that movement. Milton uses this device to extraordinary effect in the Invocation to Light that opens Book III of the epic, in which the poet directly invokes physical light, the bright effluence of God, for inspiration. The emotional power of the invocation is built on the ironic counterpointing of the spiritual illumination forthcoming from contemplation of God and the darkness of the poet's physical blindness. The invocation builds to this moving conclusion:

> . . .Thus with the Year
> Seasons return, but not to me returns
> Day, or the sweet approach of Ev'n or Morn,
> Or sight of vernal bloom, or Summer's Rose,
> Or flocks, or herds, or human face divine;
> But cloud instead, and ever-during dark
> Surrounds me, from the cheerful ways of men
> Cut off, and for the Book of knowledge fair
> Presented with a Universal blanc
> Of Nature's works to me expung'd and ras'd,
> And wisdom at one entrance quite shut out.
> So much the rather thou Celestial Light
> Shine inward, and the mind through all her
> powers
> Irradiate, there plant eyes, all mist from thence
> Purge and disperse, that I may see and tell
> Of things invisible to mortal sight.
>
> III,40-55

"There plant eyes." The only way this phrase can be read is to give weighty emphasis to every word. The phrase forces us to pause, to reflect on the profound import of what is being stated, and to gather up the emotions welling up inside of us; it prepares us for the affirmative, triumphant conclusion: the power of God's light to illumine the darkness of physical blindness or the spiritual blindness of a darkening age.

Milton's shaping of language was governed by the necessity of communicating the notion of continuing creation, of transfinite development.

The distinction between what Milton achieved and arbitrary, subjective deformations of language was lost on Eliot and the modernist school of poetry. Eliot went so far as to compare Milton's epic with James Joyce's *Finnegans Wake*—"Two books by great blind musicians, each writing a language of his own based on English." *Finnegans Wake,* the cultish celebration of history as eternal repetition, compared to *Paradise Lost*! The comparison is equally outrageous with respect to the use of language. Jesuit-educated Joyce (like his countryman the Jesuit poet Gerard Manley Hopkins) revels in linguistic play for its own sake. His unlawful deformations of English yield gibberish; language ceases to be a universalizing medium through which communication and concept formation take place.

Milton, by contrast, forged English into a tool for educating the souls of his readers, to create the republican leadership needed to rescue mankind from the new abyss.

The same motivation impelled Milton from an early age to write an epic poem—the English language epic. Milton considered the epic to be the highest form of poetry. Its sustained development was designed to make demands on and strengthen the powers of reason of its readers; it was a tool for nation-building. The implied audience of the epic was the nation at large; it was a public mode of poetry, intended to be read out loud in the presence of a family, a gathering of friends, or some other representation of the nation, as it was in early America.

Those who beginning in the nineteenth century attacked *Paradise Lost* because it was not a pure lyric utterance were deadened to the art of the epic, the sustained, musical development of its imagery, its large rhythms, and its hubristic dimensions.

Milton's intentions failed with respect to England. Within the country of his birth, Milton's epic was mostly attacked or misinterpreted, to keep its power from taking hold and forcing a moral regeneration. But through *Paradise Lost,* the republican flame was passed on to the heirs of the English Commonwealth in America, where the epic helped to build a nation.

Milton's work is far from over in America. If Milton were alive today, what would he say about the spreading political immorality and cultural degeneration, the collapse of education and even basic literacy, the dionysian drug-rock culture and religious cults, whose seventeeth-century antecedents he had exposed. America needs great poetry to lift it out of its dark age. This is the most pressing reason for Americans to reclaim Milton as their national poet.

The Copenhagen Trio and accompanists take a bow following an October 4 concert in New York City. From left: violist Bjarne Rasmussen, guest pianist Bodil Frolund, guest contrabassist Richard Fredrickson, cellist Lars Johansen, and violinist Kim Sjögren.

Trio Wins New Classical Listeners

A New York audience was treated to an especially fine concert by the Copenhagen String Trio at Hunter College Playhouse, on Sunday, October 4—the third in a series of six concerts by the trio to be performed across the United States.

The sponsor, the Lafayette Foundation for the Arts and Sciences, engaged the trio to play a series of "best of the classics" concerts to present an unambiguous model of what the American and other national cultures of today should be striving to surpass. The now typical potpourri kind of programming juxtaposes violently antithetical pieces of music, which seems to presume that the audience will become bored with more than one masterpiece in a row. This is the opposite approach from the concerts presented by the Copenhagen Trio here.

Building an Audience

The all-classical approach is designed to rebuild the audience for this music in the United States and to provide those members of the population who have little familiarity with good classical music with nothing but the best to be inspired by. The "uninitiated" are identifiable more by age than by class, for the children of even twenty-five years ago were spared the seductiveness of rock and disco or were able to turn on a classical radio station in a city of 400,000.

At a yet earlier time things were even more different in America. In the 1800s great music festivals were held that would often culminate in a performance of Haydn's *Creation* with a chorus of 2,000 and a commensurately sized orchestra!

Today the problem of classical culture is compounded by the loss of the teacher—in the case of music, by the loss of the classically minded composer and of the performer able to interpret the classical work. The Copenhagen Trio's performance happily indicates that the severity of this problem in

New York may not be representative of the situation elsewhere.

In contrast to the ice-cold and stilted interpretations characteristic especially of the younger American musicians, one heard in the trio's (and their guest artists, Bodil Frolund and Richard Fredrickson's) performance most tellingly a desire to project the warm humor featured so prominently in the early Beethoven trios and the Schubert *Trout Quintet.* The projection of humor where it was appropriate was a giveaway that the audience was listening to a mature group of musicians. As one seasoned professional on the New York scene put it, "It's so refreshing to hear grownups play this music."

The technical level of the group is very high, and though this may be presumed to be taken for granted it should not be. Most of a musician's time is required to maintain this technique, even to the detriment of thinking about the music, and everything else that requires pursuit.

Limitations

The purpose of airing criticism is to offer constructive ideas to the performers and to educate the reader on how to listen to music. The main problem with the trio's approach has to do with the relationship between the violin and the lower-pitched strings.

The string trio and quartet have the challenge of integrating the violin with the lower instruments so that the violin does not dominate when it should not, which is hardly less frequently than the cello or viola should dominate or seize the listener's attention.

The modern improvements in volume and richness of the string family have favored the violin more than the other strings. The violin remains a bright and powerful yet deep-toned quantity. The viola and cello are powerful but, being less bright, have greater difficulty projecting, especially when the violin is accompanying.

Excellent violists and cellists, as Bjarne Rasmussen and Lars Johansen (the latter especially is outstanding) are, adapt to this situation by being able to play with incisive articulation and knowing *when* to use it, which means changing levels of projection almost constantly.

Perhaps it is this approach, born of necessity, that gave the playing of the two lower strings superior musical quality to that of the otherwise excellent violinist, Kim Sjögren, whose superb technique and beautiful vibrato is to be much admired. Their playing realized effectively the highly articulated character of Beethoven's polyphonic interplay.

There were several measures when the trio as a unit altered the articulation from what was clearly indicated in the score. In the Adagio of the G major trio op. 9, no. 1, for instance, Beethoven clearly differentiates between legato eighth notes and separated eighths under one bow. The trio played almost all in the second manner, which gave the movement a less lyrical and intimate effect. The cellist sometimes went his own way and played them as marked.

The excellent rendition of the opening bars of this same trio, a two-octave "unison," marvelously communicated Beethoven's definition of the equality of the voices. It is moments like this that put the Copenhagen Trio into a high class.

The special problem of articulation bears on the question of color, that is, the accessing of a wide range of ensemble colors as needed. In this respect, the observation by a prominent musician of many decades of experience that the trio maintained too much of one kind of sound, too little range of colors, was well taken. A group as compact as a trio need not fear the loss of notes or the threat of inaudibility through the use of sotto voce, pure legato, extreme pianissimo, subtly placed accents or more inflected lines, etc.

All criticism aside, it must be said that this trio is an inspiration for us on this side of the Atlantic, and we will hear and make music better for having heard it.

—John Howard

John Howard is a violinist with the YMCA Chamber Symphony, the New Jersey Symphony, and Lincoln Center's Mostly Mozart *Festival. He is a member of the Lafayette Foundation for the Arts and Sciences.*

The Copenhagen Trio Program

Trout Quintet for Piano and Strings
Opus 111 in A Major
Franz Schubert

with Bodil Frolund
and
Richard Fredrickson,
contrabass

String Trio No. 1
Opus 9 in G Major
Ludwig van Beethoven

String Trio No. 3
Opus 9 in C Minor
Ludwig van Beethoven

A Danish String Trio's First U.S. Tour

AN INTERVIEW WITH LARS HOLM JOHANSEN

"The audiences were spontaneous, unlike those we are used to in Europe."

In mid-October, The Campaigner *interviewed Lars Holm Johansen, cellist of an exciting new chamber ensemble, the Copenhagen String Trio, at the close of the trio's first U.S. recital tour. Sponsored by the Lafayette Foundation for the Arts and Sciences, the tour brought the trio to New York, Washington, D.C., Detroit, Chicago, Houston, and Los Angeles, where it played to enthusiastic and appreciative audiences ranging from one hundred to six hundred persons, many of whom had never attended a classical concert before.*

Most of the ensemble's appearances included performances with pianist Bodil Frolund, who, like the members of the trio, is a Danish national.

Together with Mrs. Frolund, the trio performed selections for string trio and piano quartets by Beethoven, Mozart, and Brahms, and Dohnányi. In New York they performed Schubert's Trout Quintet *for piano and strings, assisted by the principal bassist of the YMCA Chamber Symphony, Richard Fredrickson. The New York concert was recorded for broadcast by WNCN FM radio on December 4. In Washington, D.C., a special reception for the trio and Mrs. Frolund was sponsored by the Danish Embassy.*

Dr. Peter Wyer, musicological director of the Lafayette Foundation, talked with Mr. Johansen.

Wyer: This was your first tour of the United States. What was your impression of American audiences?

Johansen: Very favorable—they seemed very spontaneous, unlike the audiences we are used to in Europe. They react to what we produce. At home we are used to audiences with preconceived ideas . . . jumping at "mistakes" that we make rather than at the music that we produce.

Wyer: The audiences at some of the concerts included a substantial percentage of people previously unfamiliar with classical music (as demonstrated by a tendency to applaud too often, even between the movements of a single work). Did you find this level of naivete disconcerting?

Johansen: It's the same . . . Even though they clap between movements, I'm sure it's not because they're bored. You can't be bored through a whole Beethoven trio. I don't take the fact that they clapped between movements as anything negative.

Wyer: Could you expand on the questions of the difference between European and American audiences, and on the musical audiences in Denmark?

Johansen: That is a rather difficult question to be specific about. What we register is a negative trend, which is this: they come with preconceived ideas of how the music is supposed to sound. I don't know where they get the ideas from, whether it's a sort of national characteristic—Danes on the whole are rather critical. But I don't think it's that, I think it has to do with the gramophone industry, and the way we are taught in school.

Something I would like to point out, is that we can almost be afraid of the audience, because we

Christopher White, a director of the Lafayette Foundation for the Arts and Sciences, presents trio members with commemorative plaques following their New York City concert.

know they have these preconceived ideas. We don't know if we can live up to their expectations of us, and then I find that it's very bad, because then we try to play what the audience wants and not what we feel about the music. I would much rather go out and present our points of view and then receive criticism about it afterwards, rather than bow down to the wishes of the audience.

Musical Support

Wyer: I have heard that in Denmark the state and other patronage sources provide outstanding artists such as yourselves with top quality instruments. This is very different from what musicians can expect here. Would you say something about how music is supported in Denmark?

Johansen: This is a rather large order. I can't tell you specifically, I can give you a few details. Our violinist, Kim Sjögren, is playing on an old Italian instrument (Stradivarius—ed.) given to him for life by a director of a big tobacco company who heard him and was very impressed with his playing. At a later date, he may possibly sponsor Sjögren to study with a master in Europe.

There are other forms of sponsorship in Denmark. The state has for many years supplied the two main symphony orchestras in Copenhagen with instruments. I know the Royal Orchestra, which we are all members of, has been collecting instruments for one hundred fifty years or more, and the instruments we play are old Italian master instruments bought throughout this period. When the orchestra has been augmented, as it has a couple of times, the state provides money to buy additional instruments for the new members.

Wyer: This brings up the musical significance of these old instruments, so many of which are taken out of musical service when bought by collectors for purely speculative purposes. For example, would you say that certain instruments are more compatible with each other in a small chamber ensemble setting?

Johansen: Yes, I think so. There is such a thing as unity or uniformity, equalness of sound—for example, a very light instrument mixes very badly with a dark instrument. So when you try to build ensembles you are aware that the instruments have to have a congenial sound.

Wyer: Does the choice of instruments affect the quality of the ensemble itself?

Johansen: Yes and no. It has a certain effect on the public I know, to say that we play on Stradivarius and Amati. Also there's some quality in the old instruments which is valuable in that they carry—they fill the hall better than many modern instruments. On the whole, a good instrument does tend to raise the sound quality. On the other hand, a good player can certainly make a bad instrument sound acceptable.

The Question of Repertoire

Wyer: I would like to explore some questions concerning repertoire. Let me put it first in a sort of negative way. The string trio repertoire is certainly much less extensive than that for string quartet. Why did you decide to remain a trio rather than seek to expand to become a string quartet?

Johansen: In the years we have worked together [the trio was founded in 1979] we have found over two hundred major works—most of these from the older classical period and even older than that—and of course romantic, impressionist, and modern works. Also, we chose the trio combination because it can be combined with other instruments, like with Bodil on this tour, and we can augment it and play quintets, etc. It's rather more difficult to do this with a quartet, because you have to leave one out.

Wyer: On this tour you performed repertoire of the eighteenth and nineteenth centuries and one delightful piece by Ernst Dohnányi. This repertoire is, of course, the repertoire of orientation of the Lafayette Foundation, because of the close connection of these works to the particular intellectual tradition with which the foundation identifies. On the other hand, I know you perform contemporary works frequently, and even have had some original works dedicated to you.

Johansen: We find there are many very good modern works. Also, it is very important in order to make a continuation of the line of musical development, to give a forum to modern composers and their compositions. We have been involved with at least three modern composers in Denmark, and have composed together with them, which is a very exciting aspect. They came with their material and asked what we thought of it. We played it, and we said "some of it is good and some of it we don't like." They changed it with us, and over a period of some months we did works together which were satisfactory to both the composer and the trio. We think they are great works—we are very happy with them.

Wyer: I certainly identify, in a general way, with your conviction that it is the practical musician's responsibility to contribute to the further *development* of music rather than simply remain satisfied with what already exists, although I suspect that we may disagree as to what actually constitutes development and progress in music.

Let me pose the repertoire question in another way. We find that many musicians, particularly young musicians in New York are afraid to perform a program which does *not* include contemporary work because of what the response from the critics will be. Do you think that musicians *need* the experience of performing *classical* repertoire?

Johansen: Well, of course, that is the basis for it all. They have to do classical repertoire.

Wyer: Do you feel free to choose your own repertoire orientation in Denmark?

Johansen: Yes, we feel more or less free to choose, both in Denmark and other places in Europe. That is, unless you are given a specific task, like a request for a specifically modern repertoire, to which you can say no. . . .

We don't personally feel the pressure so great, because we can always go back to being full time orchestral musicians; but on the other hand, we have nothing against having a wide repertoire which covers everything from the very contemporary to the baroque, if necessary. We like the complete spectrum. It's not the period we discuss, it's the quality. If we find quality in any period we will certainly play it.

Understanding Music

Wyer: In the course of your tour, your interpretive approach, both technically and musically, was highly praised by some musicians among our own circle of collaborators. Can you tell us something about how this approach was shaped?

Johansen: We always found it very important that we shape our music "personally." That is, we listen to other ensembles and study the works individually before we get together, so we really know our parts and know each other's parts. Then we talk it through and play it through, and I think I can safely say that the final result we set is a very personal one. We don't just go with the traditional interpretation: that is possibly why we receive more praise than could be expected for some of the things we do. We have a personal touch about it.

Wyer: And yet your playing does not come across as in any way "idiosyncratic." In fact, your performance of the Beethoven Opus 9 sounds very much like Beethoven!

Papp's Tempest: *Crime In Central Park*

Over the years New York's large and beautiful Central Park has unfortunately acquired a reputation, not undeserved though often exaggerated, as a locale in which the naive and defenseless fall victim to violent crime. The 1981 Joseph Papp production of William Shakespeare's masterpiece *The Tempest*, bludgeoned into an unrecognizable shape, can only be described as one of the most violent assaults on New York's beleaguered citizens to ever take place in the park.

Compounding the crime is the fact that the "Shakespeare in the Park" festival, in which the plays of the immortal poet are presented each summer free of charge to all comers, is designed as a showcase production. Were the festival to be freed from Joe Papp's perverted grasp and turned over to competent production and direction, it would allow tens of thousands of people in the New York area, from youngsters and students to Shakespeare buffs and poetry lovers, to enjoy a pleasant evening in the park on a summer night in the company of Shakespeare's characters—and to avoid the banality of Broadway musical comedies and 42nd Street sleaze. The spacious Delacorte Theater, whose versatile stage and ample seating capacity are happily not unsuited to the presentation of Shakespeare to an audience larger than would be squeezed into the indoor "theater-in-the-round"-type stages in New York, is situated nicely amid the lakes, rocks, hills, and trees.

The performance was worse: psychedelic posters advertise the New York Shakespeare Festival's production of The Tempest.

Pornography and Perversion

I am writing this review despite the fact that my companions and I walked out of the theater only twenty minutes into the play, regretting only that we had not a supply of rotten eggs and overripe fruit to dispose of appropriately before we left. In those first twenty minutes, a half-clad, seemingly demented Prospero chanted his lines at fever pitch while the legs of an extraneously added female dancer were clasped about his waist; a mesmerized, hippielike Miranda swayed as she revolved on a turntable stage to the strains of sitarlike Indonesian Bali music and Oriental tom-toms; a dozen different actors playing a single character, the boy Ariel, cavorted chaotically back and forth across the stage; the lewd Prospero caressed the legs and buttocks of a ten-year-old actor; a Japanese Sumo wrestler thumped menacingly as he slowly approached Prospero obscenely from behind; and, finally, a sadomasochistic

character, dressed in the black leather and sunglasses garb of a punk-rock homosexual, emerged to recite the lines of Caliban in a Brooklyn accent!

A Corrupted Audience

It was hard indeed to resolve the various emotions stirred up by the obscenity of Papp's *Tempest*. Two principal ones were cold anger that such a perversion could be produced, and an even stronger sense of bitter sadness that an audience could be so dulled and insensitized that it could sit, unaware of what real Shakespeare is, actually managed to enjoy the production, laughing and applauding at the obscene spectacle. Several hours after I left the theater, I was reminded of Plato's observation of a similar phenomenon, recorded in *The Laws*:

"By the ancient and general Hellenic rule, there was none of the freedom of the present custom of Sicily and Italy, which leaves things to the majority of the audience and decides the victory by their votes, a practice which has corrupted the poets themselves—since their standard in composition is the debased taste of their judges, with the result that it is the audience who actually educates *them*—and equally corrupted the tastes of the audience. The repeated exhibition of characters better than their own ought to produce an improvement in their taste; as things are, the result is the direct contrary, and it is their own doing."

In New York City and many other locations around the nation, audiences can no longer exercise discretion and moral judgment. We are faced with the need for a sweeping campaign to restore the nation's moral judgment, by reviving the great classics of music and drama—Shakespeare, Beethoven, Schiller, Dante, Cervantes. Judging by the response of the select, "classically" oriented audience in Central Park, it will be an uphill climb.

The Corruptors

Maintaing a firm bead on the corruptors of public taste and morals will be an invaluable help in this uphill fight to restore the classics to the national consciousness. There is no question that the perpetrators of the crime in Central Park against Shakespeare, and against the audience who came to see Shakespeare, know exactly what they are doing.

This production of *The Tempest* was sponsored by New York's Mayor Ed Koch, one of the scions, along with Papp, of New York City's anglophilic "cultural" establishment. These so-called patrons of the arts, (who would no doubt also be the leading patrons of the gambling casinos Koch hopes to legalize in New York City) are the modern purveyors of the Roman bread-and-circuses culture that is corrupting both New York's audiences and its professional artistic community, making way for the wholesale takeover of the rock and drug counterculture in a city that is potentially one of the world's greatest centers of classical culture. Papp's presentation of *The Tempest* as high-brow pornography is one more step in that direction.

* * *

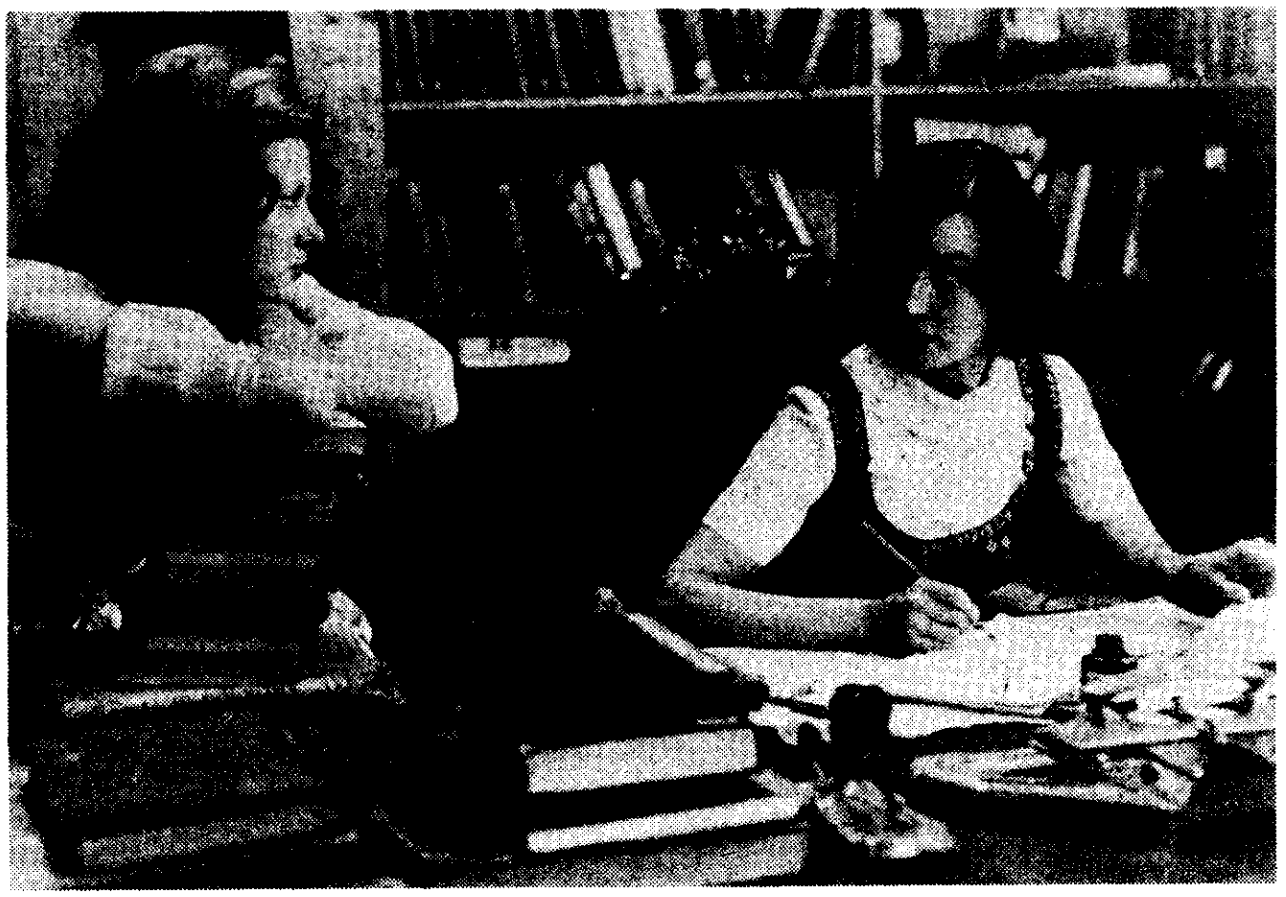
The staging of *The Tempest* with half-naked little boys, punk rocksters, and homosexuals is only one of several recent examples of how public attention is being shifted systematically away from the political, historical, literary content of Shakespeare's great plays. Another is the highly advertised exhibition on Shakespeare which premiered at New York's American Museum of Natural History this past summer and is now touring the country under the sponsorship of the Mobil Corporation. Titled "Shakespeare, The Globe, and The World," the theme of the exhibit is that no matter how Shakespeare's plays are "interpreted," their inner meaning will shine through.

Hence the exhibit praises such interpretations as "Hamlet trapped in a well, *MacBeth* with nude witches, *The Tempest* set in the old West, *Pericles* as a Noh play, *Henry V* on a basketball court, and *Richard II* on an elevator," making the point that "any arrangement is possible and none spoils the beauty and vitality of the play itself."

Of course, this is nonsense. The British Broadcasting Corporation's 1980 production of *Hamlet* starring Derek Jacobi so intently focused on the psychological ruminations of the young Danish prince and so completely denuded the play of its specific historical content that virtually none of the beauty and vitality of Shakespeare's tragic masterpiece survived this "interpretation." Nor did Shakespeare's genius shine through Papp's production of *The Tempest.*

The only things worth seeing in this exhibition are the first editions of Shakespeare's sonnets, and other early manuscripts, like a seventeenth century *Hamlet* and copies of the famous First Folio of 1623, the first publication of all of Shakespeare's plays in one volume. The Museum of Natural History stuck these, along with the rest of the exhibit, in a murky niche behind its reptile collection, but if they were housed in a more accommodating environmment, they would be thrilling indeed.

—Robert Dreyfuss



A background of 'folk music': Irina Murayova and Vera Alentova as the heroines in Vladimir Menshov's romantic comedy Moscow Does Not Believe in Tears.

Is Moscow's *V. Menshov An Aquarian?*

Moscow Does Not Believe in Tears
(Ifex Films)
directed by Vladimir Menshov, with Vera Alentova and Irina Murayova

It is refreshing to be able to comment on a film which, unlike the overwhelming majority of current cinema, was conceived in opposition to the countercultural brainwashing of the "Information Society." Such a film is the Soviet romantic comedy, *Moscow Does Not Believe in Tears,* (or, as I am informed a better translation from the original Russian title would be, *Tears Won't Get You Anywhere in Moscow.*)

With enough really funny episodes to well merit the price of admission, *Moscow* is a production that seems to reassert old-fashioned values. The story concerns three young women who come to the "big city"—Moscow—around 1958, and their lives over the next twenty years. As it progresses, one can witness the beautifully photographed growth of the city itself, the modernization of its factories, and the rapid changes in social mores.

The movie opens when the three girls are struggling students sharing a room in a worker's dormitory. Antonina soon marries a goodhearted peasant like herself and raises a family; Liudmila (acted with great panâche by Irina Muravyova) pursues the "big chance" and marries a sports hero, but her relentless maneuvering for the quick route to earthly paradise is doomed to repeated failures.

The most serious of the three, Katerina, (Vera Alentora) is jilted by her lover, a slick TV cameraman, when she discovers she is going to have a child. But she continues her studies, graduates from an institute, and by 1978 has become the head of a large chemical enterprise.

But Katerina's private life is unhappy. Only in the last third of the film does she find a man she can love—Gosha, a skilled pipe fitter at one of Moscow's scientific institutes. Gosha contrasts to the shallow associates of Katerina's business life and to her now-adolescent daughter's cowardly father, who is still pursuing the mirage of almighty television twenty years later. Gosha is a strong-willed but humorous man whose identity is well anchored in his productive skills and scientific mental habits—not in "postindustrial" values and media hype.

All of this goes to underline that the U.S.S.R. has an "Aquarian" problem, perhaps only slightly less advanced than the West. In fact, the degenerate rock culture has made deep inroads into Soviet society despite some official efforts to discourage it. Liudmila's hilarious pursuit of movie stars, TV people, and sports heroes—which is what gets Katerina into her ill-fated romance early in the movie—has the distinct air of being a universal problem which is given Russian touches by the setting but is certainly recognizable anywhere in the West.

The Soviets reportedly try to counteract the allure of the most bestial rock by pushing sentimental Russian folk music. It isn't working. Neither, in the end, does director V. Mesnhov's attempt in *Moscow* to offer an alternative to the Aquarian Society in the relationship between Gosha and Katerina. The problem is that this relationship has no real *content* other than the pursuit of "personal happiness," even though the protagonists are presented as people who obviously play important roles in their society. Their actual

work, the part of their lives that most distinguishes them from the more frivolous characters around them, is never shown in a believable light after Gosha enters Katerina's life.

Interestingly, what gave this existentialist flavor away to this viewer was the background music, which is a "folk" tune strummed and crooned softly à la Simon and Garfunkel (with a Russian accent). As the movie gets into the last section, which deals with the ups and downs of the love affair of the two main characters, this music gets thicker and thicker. It does not create, but certainly reinforces, a kind of gooey quality instead of the bittersweetness that was perhaps intended.

The notion of nation-building, which is after all the only real antidote to the Aquarian poison, was more effectively conveyed in the struggle of the *young* Katerina, who uses her brains to rise from a machine operator to a fitter in the plant where she works at the beginning of the film, than in the mature Katerina of forty. Stale existentialism hovers over such scenes as the otherwise comical-pathetic encounter of city council member Katerina with the head of a matchmaking club in Moscow, who despairs of matching the many eligible Russian women with the scarce available males (one of the few references in the film to the hideous consequences of World War II for the Soviet Union).

Gratifying though it may be that two gutsy and intelligent individuals like Gosha and Katerina can love each other, love is meaningless unless it can move others and potentially change history. There is not the slightest hint in *Moscow* that Katerina's personal happiness will affect (for better or worse) her life as the head of a chemical enterprise, a position she seems to believe she has attained out of sheer rageful ambition. Closer to home, Katerina's daughter Alexandra is a pretty, empty-headed teenager who sits around the house with headphones listening to rock music, behavior that hardly seems to bother the mother.

The movie comes into sharper focus and is, I believe, more artistically successful in the secondary character Liudmila, whose extravagant behavior creates the funniest scenes in the show. She gets her fabulous "catch"—the hockey star Serge, dumb but well-intentioned. But Serge becomes an alcoholic, their marriage founders, and Liudmila continues to pursue ever-new fantasies while maintaining a fierce loyalty to her old friends and their families.

Liudmila's story is developed with incisive inexorability. When we first meet him, Serge refuses all alcoholic beverages on the grounds that he can't break training and besides, he doesn't like them. But his sheeplike manipulability prepares the viewer for the eventual outcome, without giving it away in advance.

Why are these weaker characters—these not-evil people whose flaws keep them in perpetual purgatory—so much more successfully portrayed than the "strong" Katerina and Gosha? I think there is a very great fear to face what it is that history demands today. Greatness is not chic, so Menshov settles for letting his favorites obtain an earthly reward for having pursued the earthly paradise by relatively more moral means than others.

You can come out of this movie feeling gratified about the fulfillment of this fantasy. Or you can come out as I did—feeling a bit cheated and quite worried about the rate at which the Aquarian enemy is taking over not only in *our* superpower, but in the other one, too. I am certain that no one will come out feeling really *challenged.* And as Shakespeare proved, a good comedy can do far more than merely "entertain."

—Nora Hamerman

The quick route to earthly paradise: farm girl Liudmila displays her big catch, the sports hero, Sergei.

Benthamite Bestiality On Screen

Escape from New York

(Avco-Embassy)
produced and directed by John Carpenter and Nick Castle,
with Kurt Russell, Issac Hayes, and Lee Van Cleef,
Rated R

Kill first or be killed: Kurt Russell as convict turned hero in John Carpenter's Escape from New York.

Unfortunately, most of the millions who saw this movie when it was released in July and the millions more who can be expected to see it when it is rereleased in December are children between the ages of ten and seventeen. It would be prudent for parents to mobilize now to outlaw *Escape from New York* before it returns to the theaters this Christmas season, to guarantee that neither their own nor other children are exposed to this sick and pathetic film.

On the Streets

The plot of *Escape from New York* is as mercilessly simplistic as the proliferating variety of "kung fu" films that also appeals so deeply to children. The movie depicts New York following some unnamed national crisis, amid ongoing warfare with the Soviet Union. All is a smokey, grimey rubble-heap of a former civilization. Now the sealed-off Manhattan is populated by cannibals living in the abandoned subway tunnels and sewers, and ruled by an elite of the streets.

This terror hierarchy is overseen by "The Duke" (Issac Hayes). On the guard towers, the Manhattan zone is ruled by a warden (Lee Van Cleef), who is also the chief of the national police force. Van Cleef, bald and sharp-nosed, wears a navy blue jumpsuit and gold earrings, and comes across as a very convincing caricature of none other than New York's Mayor Ed Koch.

A tour of this inferno is occasioned by the accidental crash-landing inside Manhattan of America's British-accented President (played by British actor Donald Pleasance) on his way to an international disarmament conference in New Haven. To retrieve the President, the warden arranges for the release from life imprisonment of the hero, one "Snake" Plisskon (Kurt Russell). Plisskon, a "decorated war hero of the battle over Leningrad and Siberia," agrees to rescue the President within twenty-four hours, and to be put to death if he fails. Of course he succeeds, leaving a trail of imaginatively dispatched bodies across the screen.

Throughout the entire movie, not one human emotion is portrayed, not human fear, human love, or even tears. The audience sees scene after scene of violence and death mirrored by the actors with blank dread or an occasional wild zombie leer. This is the same blankness and detachment I've seen on televised interviews with adolescent muggers who retell their murders, robberies, or rapes of senior citizens. Through this and other visual reminders, Carpenter does a very effective job of driving home the message that "this is just like New York's seamier side right now." In one scene, Snake walks onto an abandoned City Hall-area street in the daytime. It looks a bit more garbage-strewn and graffiti-plastered than

on the usual business day 1981, but in other respects normal—until you notice there are human heads impaled on of the parking meters.

Later, Snake meets a punk-rock woman in an abandoned Wall Street café, after being chased by a gang of cannibals who piled out of the sewers. While he is getting information on which gangs run which turfs, the woman kisses Snake in a bid to escape with him—the first approximation of a human impulse in the film. But as she does, the cannibals suddenly break through the floor boards and drag her down below for their feast. Snake runs off, his machine gun blazing. As the woman's screams fade, Carpenter has made his point.

At this shocking moment, a wide-eyed nine-year-old boy sitting in my row asked his father: "Dad, what are they doing to the lady?"

Language of the Jungle

The total vocabulary of Carpenter's sceenplay does not exceed two hundred words, accented by highly audible grunts, groans, and thuds. The vocabulary and these sound effects revolve around the only relevant form of verbal action in Carpenter's gang-dominated world: who is to be maimed or die, or who is to kill or main another person. Such verbs as "run," "duck," and "gimme" proliferate.

In fact, Snake's only distinction as a "successful hero" is his determination and fitness to kill before he is killed. Thus, the language geometry of *Escape from New York* perfectly matches Carpenter's intention of creating a visual universe in which the ultimate endpoint of Jeremy Bentham's hedonistic calculus—the "law of the jungle"—reigns supreme.

—Ira Leibowitz

Axel von Ferson at Yorktown

Sweden's Role in the American Revolution

This year's celebration of the successful battle of Yorktown is a celebration not only for the American people, but for the forces all over the world that made the victory at Yorktown possible. Until now, it has been a very well established fact that without the French forces under Admiral de Grasse and General Rochambeau, the American independence struggle hardly could have succeeded.

But France certainly was not the only European country that stood behind the Americans in their freedom struggle. All of Europe, including Russia, Sweden, Denmark, Prussia, Holland, and Spain, took an active part in the American colonies' struggle against British domination.

The battle of Yorktown represents one of the high points of Swedish commitment to play an active and positive role in world history. In this battle a young Swedish officer, Hans Axel von Fersen, did everything he could to help defeat the British. Von Fersen was the aide-de-camp to General Rochambeau and was the most trusted of Rochambeau's officers.

Fersen took part in the meetings between Rochambeau and George Washington, serving as Rochambeau's interpreter, and as courier between the two generals.

For his courageous participation in the American War of Independence, Axel von Fersen was made a member of the Society of the Cincinnati, the new republic's elite intelligence organization whose later operatives included such figures as Edgar Allan Poe and Samuel F. B. Morse. Fersen and Curt von Stedingk, aide-de-camp to General d'Estaing, commander of the French naval forces at Yorktown, were the only Swedes to receive this high honor.

Studying the role Fersen played in the American Revolution, the question one must ask is why this nobleman, a collaborator of Swedish King Gustav III, and son of the wealthiest and most important Swedish nobleman, Fredrik Axel von Fersen, would risk his life to fight for the republican ideals that were embodied in the American Revolution?

To answer this question one must understand that the American Revolution was a humanist conspiracy that spanned two continents. The question of monarchy versus republican rule, in the way most people think of these state-forms of government, certainly was not the critical dividing line. Instead, the issue was whether or not the principles of human freedom, as expressed in technological and industrial progress, were going to survive in a world facing the onslaught of British and other oligarchical forces' attempts to halt any such development.

In Sweden, as in all other Eu-

The "Swedish Lafayette," Axel von Fersen (above) was with the allied forces when British Commander Cornwallis surrendered at Yorktown (right).

ropean countries, the supporters and active participants in the American Revolution were found in all classes of society, including kings, as in the case of Sweden's Gustav III.

Over 240 Swedish officers participated in the War of American Independence, most of them in the French and Dutch forces. These Swedes were almost exclusively nobles.

To understand why men like Fersen would leave their country to fight on another continent, it is necessary to investigate the situation in Sweden before the Declaration of Independence.

Franklin's Influence in Sweden

During the period in Sweden which has been called the Age of Freedom (1718-72), there was a continuous fight between two political parties, the Hat Party and the Cap Party. The Cap Party took its name to imply that it was the party of the common man, whereas in fact it was a party for the uneducated peasantry and workers, run by the land-owning aristocracy.

The Hat Party consisted mostly of the growing urban business class and that part of the nobility which was based in Stockholm and the cities.

The leader of the Hat Party was the father of Axel von Fersen, Fredrik Axel von Fersen, and the party was characterized by its program for industrial and technological progress. The party leadership was directly influenced by French ideas of mercantilist economic development, and the great seventeenth-century French nation-builder, Jean Baptiste Colbert.

The Cap Party had the opposite view. It was oriented to the collection of ground-rent from a backward agricultural sector, and opposed to trade and industry. The Cap Party was financed by the British and, to some extent, also by the Russians. Because of the constitution of 1718, where the power of the king had been severely restricted, the policy of Sweden was decided by the party system.

When the Hats came to power in the 1740s, Fredrik Axel von Fersen became the most powerful man in Sweden, and he could start to implement his program. One of the most important measures was to start the Office of Manufactures, which was a credit institution for industry and mining.

Even though the industrial build-up of the Swedish economy under Hat rule was of importance, the most important measures of the Hats were seen in their foreign policy. It was the networks around the Hat Party which established contact with Benjamin Franklin and his collaborators in North America, and this was done through the scientific channels established through Franklin's work on electricity.

The Royal Academy of Science

In 1731, the circles around the Hat Party took the initiative to start the Royal Swedish Academy of Science. It was explicitly modeled on the Leibnizian Academy idea, and it was in close collaboration with other academies, in particular the academy in St. Petersburg. It was through the members of the academy that the first contacts

were made both with Franklin and with his work.

One key figure in the academy was Carl von Linne (Linnaeus), the botanist. One of his students, the young Pehr Kalm, went to North America in 1748 and spent three years in America. Kalm stayed at Benjamin Franklin's home in Philadelphia and did his work from there. Kalm's work in America resulted in a three-volume book-series called, "A Journey to North America," published in 1751.

It was obvious that Kalm did not only discuss natural science and electricity with Franklin. In his letters to friends in the academy, Kalm wrote that America within thirty years would be a nation of its own, totally divorced from England.

However, it was through his work on electricity that Franklin became known in Europe. When Franklin's book, "Experiments and Observations on Electricity," appeared in London in 1751, it coincided with Kalm's return to Sweden. One of the members of the academy, professor of physics at the University of Uppsala Samuel Klingenstierna, who himself had written a paper on electricity, immediately gave a lecture for the members of the academy "On the discoveries on electricity that Mr. Franklin, an Englishman who lives in America, has made."

The Enlightened Prince

Even though the Hat Party successfully developed manufactures, trade, and education, the Cap Party managed to get back into power in 1765, after having received subsidies from England. They immediately destroyed the Office of Manufactures and started to decentralize the economy—very much like today's Socialists in France and Sweden. The Caps' destruction of the Swedish economy was so massive that they were voted out only three years later.

At this point the party system had been undermined from within. The Hat Party itself was totally infiltrated by Nightcaps, as these agents were called at the time.

Hat leader Fredrik Axel von Fersen had foreseen the necessity to change the party-ruled state in favor of a strong monarch. Therefore, he and other party leaders had taken care of the education of the crown prince, the young Gustav. One of the most important of Gustav's teachers was Gustaf Philip Creutz, who later became the Swedish ambassador to Paris, where he became a close collaborator and friend of Franklin.

In 1772, Gustav, who had been king since his father's death a year earlier, staged a bloodless coup and took over the ruling of the country. Around him all the old Hat politicians served as advisers and government officials.

International Coup d'Etat

The coup d'état which installed Gustav III certainly was not a Swedish affair per se. One of the planners behind the scenes was the French ambassador to Sweden, Comte Charles de Vergennes. Vergennes had spent many years in Sweden and it was a well known fact that the French paid subsidies to the Hat Party through him. Vergennes, who during the War of Independence was the French foreign minister and the closest collaborator of Franklin in Paris, formulated a new government program with Gustav and the Hats, a program which above all was directed toward foreign policy.

Sweden's King Gustav III, educated by associates of Benjamin Franklin and France's Lafayette, played a crucial role in the establishment of the League of Armed Neutrality against Britain.

A Swedish-French cooperation and friendship agreement was signed. At the same time a very important reconciliation policy toward Russia and Denmark was started, something very important for the coming period. The new government program also included a program for expanding the Swedish fleet, which included the building of more warships as well as merchant ships.

When the Declaration of Independence was announced in 1776, the Swedish sentiment was totally in favor of the new republic. The king himself wrote to a friend in France: "Were I not the one I am, I would go to America to follow all the changes in this new republic at close hand."

As the war with England started, it was obvious to everyone that America needed European support. England should be defeated. From this point on, Paris became the center for such activities. Franklin's job there was to coordinate the different operations to achieve success. Vergennes and Creutz, the two old friends from Stockholm, were also in Paris—Vergennes as French foreign minister, and Creutz as Swedish ambassador.

The Free Harbor of Marstrand

When France, and later Holland, had joined the war, the trade from Sweden to America assumed a bigger and more decisive importance. The harbor that came to play the most important role was the so-called Free Harbor of Marstrand. This harbor was built just outside Gothenburg on the west coast of Sweden in 1775, and the aim was that ships from all countries should be able to take on cargo there without paying customs. From the very beginning, Marstrand played an important role for America. As the British had prohibited the American colonies from trading with each other and with the European countries, except through London, the Americans had to find secret trade routes, and it is in that context that Marstrand was developed.

During the war Marstrand became one of the most important harbors of Europe. Tons of important goods were sent from Marstrand to America: iron, copper, steel, masts, tar, canvas, and others.

The League of Armed Neutrality

For Franklin, Vergennes, and Creutz, one of the most important tasks was to make sure that the trade to America could continue. As the British had a vast superiority on the oceans, especially the North Atlantic, they imposed a trade blockade against America. Therefore, the trade from Marstrand had to be protected if it was to continue. Marstrand was of great importance, as smaller ships from Russia, Prussia, and Denmark went there to reload onto bigger ocean-going ships for transport to America.

The purpose of the conspiracy to start the League of Armed Neutrality was to ensure that the countries that were not in open conflict with England should have the right to sail on the oceans without being boarded or captured by English warships. The organizing activities to initiate the league began in 1778. The difficulties of achieving an alliance among Sweden, Russia, Prussia, and Denmark were so great that it took more than two years before the Armed Neutrality pact could be signed.

One argument that was used in the process of organizing the league was that Sweden had already shown that it was possible to protect its right to sail on the high seas. The British minister, the Earl of Suffolk, declared that the statement by the Swedish King was virtually a declaration of war.

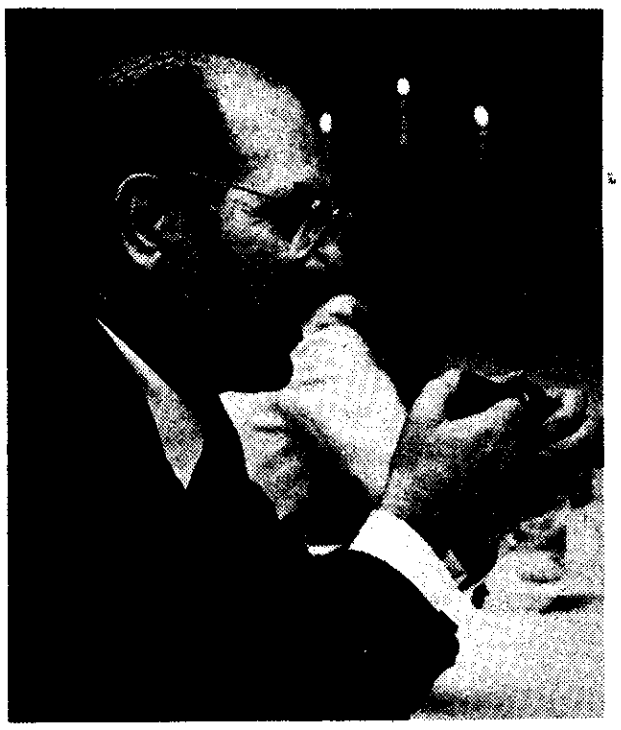
From this point on, the Swedish merchant ships sailed on convoys protected by warships. On two occasions, the British tried to board the ships, but had to back off. This enhanced the perception that European nations had the power to enforce their rights as neutrals, and the league could be successfully formed.

So, by the beginning of 1781, Franklin and Vergennes had succeeded with their plans. All of Europe was organized against England. France, Spain, and Holland had joined the Americans in open warfare against England. Sweden, Russia, Denmark, and Prussia were in the League of Armed Neutrality. That was the world strategic situation when the decisive battle of Yorktown started two hundred years ago. It was because this transatlantic conspiracy existed that the British lost at Yorktown and the Americans could go on to victory in the War of Independence.

When the peace was concluded in 1783, Sweden was the first neutral country to recognize the new nation. Sweden and America immediately struck a treaty of friendship and trade cooperation. It was Franklin and Creutz who signed the document—a treaty which had, in a certain sense, been in preparation since Kalm's visit to Philadelphia in 1748.

—Kerstin Tegin-Gaddy

Kerstin Tegin-Gaddy, the chairman of the European Labor Party in Sweden, toured Texas in July 1981 under the sponsorship of the Texas Swedish-American Association.



How the Classics Were Lost

A personal reminiscence

by Lyndon H. LaRouche, Jr.

Soon, unless William Kunstler's cronies carry out their threat to assassinate me, I shall be fifty-nine, and then sixty. My maternal grandfather was born in 1862, and one of my great-grandfathers, whom I knew slightly back in the 1920s, was born about 1830. My great-grandfather's father was a legend, whose principal doings were first-hand gossip, fresh as yesterday, at the dinner-table of his grandchildren. He was a contemporary in age of Abraham Lincoln. There are certain compensations for approaching sixty years of age.

I have been most privileged. My junior, the notorious Henry A. Kissinger, has traveled more than I, but he has had to suffer the misfortune of his own company. There are few things I can imagine more wretched than to be condemned to be Henry Kissinger. How unutterably miserable that poor creature must be. When I think of Henry Kissinger, I appreciate how wonderfully privileged I have been.

Let us think of more pleasant subjects than that unhappy *nebish* Henry Kissinger. Let us think back to my schoolmates: for example, those of public school days, back in Lynn, Massachusetts, or university acquaintances—such as *Washington Star* editor Murray Gart. Let us think back to my companions, returning from the China-Burma-India theater, at the end of the War. How bright were the convictions, the shiny, homeward-turning determination to do something for the *world-historical good* once we all returned to civilized life; we had learned our lesson, not to let the world sneak up on us the way it had caught us unawares with the Great Depression and then the War. *What damned fools!*

If *Henry* were not such an obnoxious, traveling social disease, I could simply pity the poor creature that he is, like the bums who used to stab desperately for my windshield with a foul rag whenever I was trapped for a moment by that red light at the end of the Bowery. I would rather not have to think about poor creatures like *Henry.* Poor Henry; he had no choice but to be born and we must suppose some circumstance made him what he became. *Damned circumstances,* that transform newborn *shmaggegies* like Henry into things such as Henry become. *Fritz Kraemer,* the man who claims to have "invented Henry Kissinger," was a *circumstance;* so was the Frankfurt BHF bank, linked to the fascist P-2 lodge which the head of the Paris Grand Orient Freemasonic Lodge insisted, and documented to be a Rockefeller Trilateral operation. The Netherlands end of the Bilderbergers—the mother of the Trilateral—is crawling with certified war-time Nazis. One wonders about the circumstance of Henry mixing with all those former Italian and Dutch Nazis. I once said, "To the Devil with Kissinger," but the Devil called me up, rebuking me for that. The Devil said, "Do you really hate me that much?" *Let us force ourselves to forget Henry.*

Back to less unpleasant memories.

What galls me today, remembering the school chums? Take *Murray Gart,* for one. Bright, but shallow; he chose the right career in journalism, where his brightness could carry him to the top, and in which professional *shallowness* is at a premium. Likeable, but not to be taken seriously.

Did you ever drink a sip from a bottle of cheap, fizzed-out, warm orange soda—as cheap as they used to make the stuff back during the days of the Great Depression? (*Maybe Nelson Rockefeller mistook Henry for a pre-Columbian relic? That might explain something.*) It is really bad-tasting stuff. (*I mean the soda.*)

That's what I resent in mem-

ory of school chums and those lying fellow veterans who promised to take life seriously. What name do we put to that cathexis of bad-tasting, warm, fizzed-out, cheap orange soda? One word will do: *Littleness.* What breaks my heart when I remember most of them is that awful sense of their *spiritual littleness. Get your kicks. Fake it. Become a success. Be popular.' Be a "regular guy."*

You younger folks might not remember the 1930s connotations of "be popular" or "regular guy." The connotations are disgusting, especially when you look back to the days before and just after the War. I don't know any who, to my knowledge, turned out as badly as Henry did, but they all disappointed me badly.

The 1930s and 1940s were "awful times" in their own fashion. I pretended to have ambitions, because one was expected to express such sentiments among my set in those days. I never really did have *ambitions* in the usual sense of that term. "Ambitions" must be italicized, if one is to put across the real, deeper meaning of the business. What I wanted most was that my school chums would become more likeable, by becoming less tastelessly *Popular.* I wished, above all, that they would cease boring me with their *popularity.* I tell you no secret: that is still my true ambition.

That brings me to the point, or at least the outer edge of the main thought leading me to the typewriter on this occasion. I will now reveal to you the term which I hated most during all that time: "Popular classic." I hated that term with deep-down, teeth-grinding hatred. I hated sentiments, popular prejudices, I hated very much being obliged to do something because that was "what everyone does," or expressing a sentiment because that is "what everyone knows." Simply because one is two-legged is no excuse to degrade oneself to the level of a mere parrot of popular aphorisms. I hated all those obnoxious, degrading things, but not half as much as I hated the feeling of *cheapness* which seeped all over me, like clammy gunk, whenever I heard that despicable war-cry of moral self-degradation: "Popular classic."

Popular classic, to those among you too young to remember the awful sound of those terms, is *banality, asininity,* and *the morning after a night's cheap drunk,* all rolled into one. It is worse: it is *littleness.*

"Let's go into town and pick up a couple of Babes," the GI said—millions and millions of times. (*It was another oft-repeated utterance I learned to hate at first sight.*) I met some of my fellow-GIs in towns here and there. Often they had found their "Babes." The "Babe" would exhibit "class" by picking "popular classics."

"Popular classic" meant jukebox culture. It meant the rhythms of the chimpanzee gone psychotic in the small cage at the local zoo. It meant something one could whistle over and over again, without stretching one's concentration-span much more than five or six bars. Even off-key, nothing essential was impaired: even as it blended into entropic confusion with a half-dozen cacophonies of the same general breed, it was regarded by all "regular guys" as

"I had only a smell of the Roaring Twenties, but I knew it had already gone sour, otherwise the Roaring Twenties, Coolidge, and Hoover could not have happened as they did."

"catchy." It was what today's *pot-headed* types (they have no *human* heads) have been overheard to call the "in thing." *Hangnails, impacted wisdom-teeth, a dirty needle up the vein, sex with children,* and the Great Depression's *popular classics,* belong, one and all, to the Chomskyian, Cartesian-linguistics "set of *in things.*"

Some say it wasn't so bad then. In those days it was not yet fashionable for an oedipal child to murder its father to punish its mother for not putting up the cash for a fix. That was before the judge would put the father into prison for resisting the attempted assassination. In those respects, it was admittedly much better then. Some say, looking at Henry Kissinger's face and other signs of these evil times: "I think I must have died and gone to Hell." America has certainly "gone to Hell" these past twenty years.

There were these two monkeys sitting in a tree by the airport in Barbados as the Carter family emerged from the plane. One monkey turned to the other, and said, "There goes the neighborhood." Imagine: *that* was once President of the United States. American has gone to Hell over the past two decades.

Put it this way. We've come off the chute and will probably go *kerplunk* into the dirtiest, most evil mess ever imagined. Think back: *How did we get here? Think back to the "Popular Classic."*

In my day, "Carter" was a pair of overalls. Did we actually select a dirty old pair of dung-smeared overalls to become President? That wasn't dung, the fellow said; *that was Henry. In Washington, there are three sexes: men, women, and Trilaterals. Is Roy M. Cohn a closet Trilateral?*

It used to be said: "Dad, don't worry about the kids," mother counseled; "they're just having fun."

They weren't really having fun. They were desperately bored. Their boredom frightened them. Many it actually terrified. They felt worthless, despised. Nothing would help but becoming "Popular." A girl *had to be* "popular." To be "popular," she had to conspire with mother to squeeze "popular styles" out of father's purse, go to "popular places," discuss "popular subjects," know the "popular movies," be up-to-date with the popular gossip about the popular stars, and appreciate "Popular Classics." Nowadays, the potheads say "Keep cool." *Don't show your panic.* They were so afraid of being alone, so frightened by the company of their own mind, that they simply could not get through the day without being *popular.*

Partly, it was the Depression. Later, it was running as far from anything resembling the Depression as possible, at any price. A nation had lost belief in itself, and communicated that self-degradation to its children. "My father was important before the Depression." If all the certified millionaires of the Twenties of whom I had first-hand report during the 1930s or in military service were laid end to end, where did the millions of resplendent mansions in the slums of West Lynn and similar parts vanish to before I moved to Lynn in June of 1932? There was no sense of inner worth, nor a sense that it could be achieved by self-development.

Somewhere *before the 1930s* the United States lost its way. The 1920s I knew only in terms of visits to Ohio and Massachusetts out of half-rural Rochester, New Hampshire. I had only a smell of the Roaring Twenties, but I knew it had gone sour before then, otherwise the Roaring Twenties, Coolidge and Hoover could not have happened as they did. So, I do not even imply that the "Popular Classic" is the cause of America's slide to Hell. It is simply an earlier phase of the process of decay.

That point situated, what is the significance of the "Popular Classic" of my youth?

A "popular classic" is a sexually promiscuous virgin, a nuclear submarine thickly covered with bright-blue vulture feathers, an amoeba the size of the Atlantic Ocean in Henry Kissinger's bathtub. It is a contradiction in terms.

Shakespeare, Milton, Schiller, and Dante Alighieri before them, all were greatly popular, and they represented classics in the true sense of the term. Not the fox-trot tune that lank Robert and plump Gertrude rubbed bellies to on the night they became engaged. (*Robert had a thing for sweaty palms.*)

The point of the "Popular Classic" lay exactly in the fact that it was a gibberish-term, a term which dragged the word *classic* down into the cesspool of depraved *littleness.* By repeating the word *classic* over and over again in the formulation "popular classic," the idea of the classic was destroyed, wiped from the capacity for recognition of almost all my poor school-chums. That was what helped to turn their later lives into dead stuff, and their children largely into marijuana-reeking ashes.

I met a lawyer from a country not the United States. We spoke of truth, and he said that the truth was irrelevant if it contradicted the opinion of lying news media. What a curious profession of *law*? Without truth, where is justice? Without the rigors of forensic battle according to rules of evidence, what are judges, courts, and lawyers but sheer confidence-men, one and all?

It is good because it is popular. Prove that it is good. Let me show you

"Imagine, that was once the President of the United States . . . In my day, 'Carter' was a pair of dung-smeared overalls . . ."

the ratings; let me show you the latest poll.

I happen to know, on the basis of conclusive evidence, that not only was Jimmy Carter the worst President the United States ever suffered, but that he was a totally immoral hypocrite, a virtual traitor, a compulsive liar, and in effect as big or greater a mass-murderer than Adolf Hitler. *Show respect; he's the President.* Would you respect Adolf Hitler if he were President? *He wasn't elected; Jimmy was. Besides, the opinion polls say you're wrong.*

There is no doubt about it; *Jimmy Carter was a sure-enough Popular Classic. Pneumonic plague,* you see, *was popular in Europe during the middle of the fourteenth century. Half the population was doing it.*

You have to consider the sensitivities of the environmentalists; they have a big following. Adolf Hitler had a bigger percentage of the vote in the plebiscite.

Where is truth, the kind of truth that is truth if only a handful recognize it as such. *The truth which, rejected, condemns whole nations, even civilizations, to extinction as the price for untruthful, popular opinions.*

A classic is a classic if it embodies such truth. Not just any truth. It must be the kind of truth which spans generations. It can not be the false truth of traditional sentiment. It must be more than a statement of truth. *It must state truth by proving it.*

A classic is the embodiment of a rigorous experiencing of *a principle of discovery of truth.* It is not a mere assertion—*this or that is ever so.* It must be a drama of Shakespeare, the prose-drama of Cervantes' *Don Quixote,* which operates as a Platonic dialogue does, to lead the audience through the experience of developing an idea which is a valid principle of discovering truth.

For example, the theorems of Euclid's geometry are not true classics. Firstly, they are not truth even in the simple sense. In truth, two points do not determine a line: rather the existence of a line is defined by the intersection of two surfaces, and a point can be defined to exist only by the intersection of no fewer than two lines. Secondly, theorems of that sort, even if they are valid—as Euclid's postulations are invalid *simply because they are postulates*—are not statements of the kinds of truth defining a classic. Truth of the form expressed by a classic is *transfinite* with respect to ordinary, particular forms of knowledge. Classical truth is a principle of discovery of knowledge, applicable to a wide variety of situations in many ages.

The function of the classic is not merely to communicate principles of discovery, although that requirement is included. It must not only enlarge the powers of the mind, but must awaken the person to a sense of the existence of such powers. It must do still more. It must impart to the person the sense that his or her identity is the concluding development of such powers for good.

Consequently, a calamity, such as the Great Depression is no excuse for the brushing aside of the classics. It is in precisely such periods of cultural self-doubt of a people that those people need the classics more than at any other time. It is then that they must be aroused to a sense of their developing powers to accomplish a general good, to find themselves something more than a terribly little person, obsessed with petty gratifications of hungers for such worthless trash as "popularity."

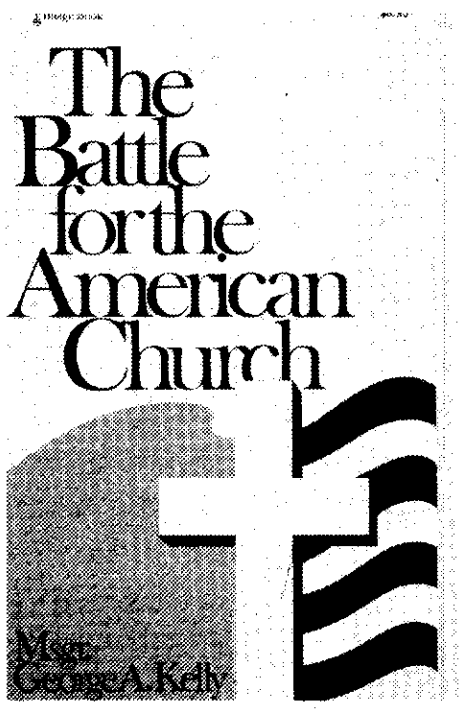
I am not angry at my old school chums. I am angry on their behalf. I must be angry for their sake, since among the things of which they were foully cheated was the power to recognize what they had lost.

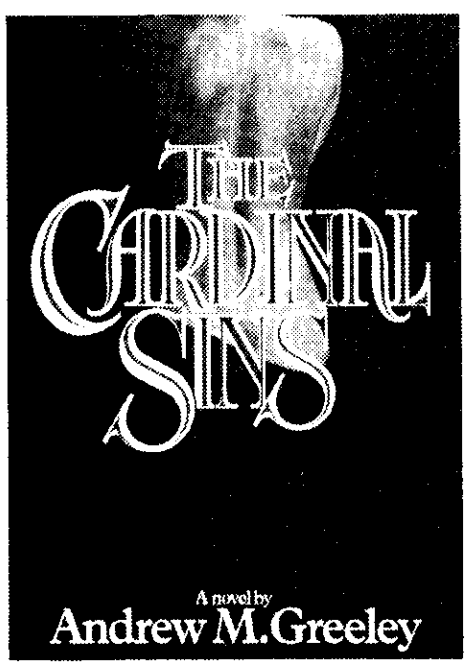
Murray Gart should think about that. He might come up with a useful article for the *Washington Star.* I hope he has some sense of how he was cheated in life because of the "Popular Classics."

BOOKS

The Battle for The American Church by Msgr. George A. Kelly
Doubleday Image Books
1981
513 pp.
$8.95 paper

The Cardinal Sins by Andrew M. Greeley
Warner Books
1981
350 pp.
$12.95





Why the Genocide Lobby Hates the Catholic Church

In its January/February 1981 issue, the *Humanist* magazine, which is affiliated with the so-called secular humanists grouped around Paul Kurtz and Deweyite Sidney Hook, published an emphatic call for a great schism in the Roman Catholic Church on the grounds that the Church is the major obstacle to population control.

Written by Stephen Mumford, a population control expert with the International Fertility Research Program, under the title "Special Report: Population Growth and Global Security," the *Humanist* article bluntly asserts that population growth "is the most serious threat . . . to international and domestic security" that has emerged in the past three decades. To curb the development of new human life, Mumford prescribes a radical population control program whose principles are to include the "widespread practice of sterilization" and abortion and which will be enforced, under the leadership of the United States, through the creation of a quasimilitary organization.

While Mumford runs down the gloomy predictions of the neo-Malthusians that the world is running out of resources and that any significant increase in global population will inevitably produce a spectacular catastrophe by the end of the century, the real thrust of his article is to target the one force he correctly asserts stands in the way of his proposed final solution to the population "problem." That force is the Roman Catholic Church.

At stake is something far broader and deeper than the Catholic community per se. One does not have to agree with the specifics of the Church's strictures against artificial birth control or abortion to acknowledge the crucial role the Church has historically played in defending the sacredness and inviolability of every human life. At a time when the neo-Malthusians are using their increasing power to push zero population growth, euthanasia, homosexuality, and other antihuman measures—all in the name of individual freedom—the Church becomes an even more important ally for those who believe in man's ability to overcome "limits to growth."

It is the Church's rejection of the neo-Malthusian ideology and its continued affirmation of man's perfectibility—not its opposition to birth control—that has so enraged the zero growthers.

Mumford savagely assaults that "most influential social institution in the world" for "irresponsibly thwarting . . . and stymieing" the population control lobby's efforts. The Vatican's vigorous pursuit of a pronatalist policy, he charges, constitutes "interference in American political affairs" by a "foreign power" that can be classified as a threat to the country's national security.

He is especially enraged by the role of the pope in reasserting the Church's historic opposition to abortion, sterilization, and the use of artificial contraception. By doing so, by obstructing population reduction efforts, "the pope is leading the world on an international suicide course. The circumstances may be a little different from the recent mass suicide in Jonestown, Guyana, but the result is the same. To be sure, the similarities scare the hell out of me."

War from Within

Mumford's solution to the problem of the Roman Catholic Church is one put forward by various pagan and gnostic cultists since its formation: wreck it from within. Citing the "progressive" views on population control expressed by many members of the American Catholic Church,

including its hierarchy, Mumford calls on it to split from Rome. "The only hope for the American Catholic Church and the American people is that the American Church break away from the Roman Church, Mumford." If the American Catholic Church provides the leadership by separating from the Roman Church . . . the Latin national Catholic Churches would very quickly follow this initiative."

In calling for a twentieth-century schism, Mumford is not speaking for himself alone, but for a powerful, supranational faction, represented today by such institutions as the Trilateral Commission and the Club of Rome, which is committed to wiping out huge portions of the world's people as part of a plan for ushering in a new Dark Age. This faction is the real author of one of the most important neo-Malthusian battle cries, the Carter administration-commissioned *Global 2000* report which, under the guiding hand of Secretary of State Cyrus Vance, called for reducing the world's population by two billion people over the next twenty years. That Mumford's *Humanist* article, which appeared precisely when *Global 2000* was first leaked to the press, is part of the propaganda campaign on its behalf is clearly revealed by Mumford's frequent references to it in his article.

Failing to identify this broader political framework in which the last two decades' furor over population control has taken place is the major flaw of Msgr. George A. Kelly's otherwise hard-hitting and information-packed book, *The Battle for the American Church.*

Originally published in 1979 and issued this year in a paperback edition, *The Battle for the American Church* rips the cover of "progressivism" off those dissident priests and lay theologians who, by vocally opposing the Church's teachings on population, particularly as they are expressed in Pope Paul II's encyclical, *Humane Vitae,* have wittingly or no substantially advanced the genocide lobby's attempts to devastate their Church.

Kelly, director of the Institute for Advanced Studies in Catholic Doctrine at St. John's University in New York zeroes in on the probirth-control faction in the American Catholic Church, detailing their activities and how they have undermined the authority of the Church in *all* areas. Included in the hard-core of antinatalist dissidents within the Church which Kelly identifies are some well-known figures indeed: Father Theodore Hesburgh, until recently president of Notre Dame; sociologist and aspiring porn novel author Father Andrew Greeley of the University of Chicago; Father Richard McCormick, S.J.; Father Avery Dulles, S.J., the son of former Secretary of State John Foster Dulles and now head of Boston College; Father John Egan, a Chicago diocean priest who worked closely with radical community organizer Saul Alinsky; and two European priests who have gained notoriety for their theological and moral views, Fathers Hans Küng and Bernard Haring.

This group, centered at Notre Dame, the Chicago Archdiocese (particularly in the Cana Conference, a Church-sponsored family-life organization that had been seized by two Alinskyite priests, Fathers John Egan and Walter Imbiorski), and in the Jesuit order generally, were key in triggering the debate over birth control that erupted in the Church in the early 1960s, when Vatican II was getting underway—coinciding exactly with the genocide lobby's decision to launch a major propaganda campaign for zero population growth. Using the fact that the Vatican had initiated a study of the birth control issue, partly through the agency of the Papal Birth Control Commission, this Notre Dame-Chicago circle predicted that the Church would soon make a major shift in its teachings on birth control.

Climate for Subversion

Kelly cites a number of watersheds in the population control faction's fight to subvert the Church's teachings. One of the most important was the publication in 1963 of *The Time Has Come: A Catholic Doctor's Proposal to End the Battle.* Written by Harvard gynecologist Dr. John Rock, a longtime Planned Parenthood propagandist who had never been active in the Church, the book received front-page treatment for its advocacy of Catholic acceptance of abortion ("embryos have the same responsibility to the preservation of the human race as soldiers") and other methods of birth control condemned by the Church. Rock's book—which had the imprimatur of Planned Parenthood—created the climate in which the priests and theologians who favored birth control felt free to come out of the closet.

On September 5, 1963 shortly after its publication, the University of Notre Dame (then under the leadership of Theodore Hesburgh) and the Cana Conference of Chicago cosponsored what would become three lengthy meetings over eighteen months on the moral and theological considerations of the population problem. Funded by the rabidly zero growth Ford Foundation, the conference was heavily weighted toward the antinatalists; indeed, one of those invited to formulate a "Catholic position" was Dudley Kirk of the Population Council of New York, which Kelly accurately describes as "an organization dedicated to international population control through contraception, sterilization and abortion."

In 1965, after the conclusion of the Notre Dame meetings, thirty seven self-described "American Catholic scholars" issued a public statement giving "qualified endorsement of contraception" and suggested "a change in the Church's traditional position on birth control." This document was brought to Rome twice, the first time by Hesburgh and the second by Joseph Cardinal Rither. Both times the Vatican rejected it.

These are only a few examples of how the population control advocates within the Church plied their wares in the period leading up to the issuance of *Humanae Vitae.* Kelly provides many others, describing how the context was created in which many Catholics, persuaded that the Church would soon sanction birth control, began to accept the goals and methods of the zero-growthers.

When Pope Paul finally issued his

encyclical on human life in 1968, the antinatalists had carved out such a solid niche for themselves that they felt no qualms about unleashing a public, frontal assault against it. The American Jesuit organ *America* justified continued dissent in the Church and the use of contraceptives by Catholics in its August 17 issue; James T. Burtchaell, at that time chairman of Notre Dame's Theology Department, called for "conscientious resistance" to Paul's encyclical, and a group of Washington, D.C. priests, led by Charles Corrigan, held a press conference to denounce it.

As Kelly develops at length, these attacks ultimately led to a serious weakening of the authority and internal structure of the Church's American branch. Many of the priests and academicians involved in the fight for birth control also played important roles in establishing such groups as the Association of Chicago Priests which sought to organize priests around their "self-interests," thereby creating alternative institutions to those officially recognized by the Church.

With these as a base, the dissidents spread their ideology into the Church's educational and social institutions. By 1973, the situation had reached such a nadir that the Planned Parenthood Federation of America held its annual meeting at Notre Dame's campus. And by 1977, the influential Catholic Theological Society of America (CTSA) issued a major study on "Human Sexuality: New Directions in American Catholic Thought" which, among other things asserted that the questions of artificial contraception and sterilization are "still far from a universally acceptable and definitive resolution in the Church," and therefore the options are with the interested parties, and gave implicit endorsement to masturbation, mate swapping, adultery, homosexuality, premarital sex and bestiality "when heterosexual outlets" are unavailable. The study also endorsed patient-therapist sexual relations, if it "results in making the patient whole."

This incredible document, which Kelly terms "the most outspoken contradiction of the Catholic moral code by Catholic theologians in recent history of the American Church," was lavishly applauded by the Church's enemies. Significantly, the *New Yok Times* likened it to the orientation of the secular humanists associated with the *Humanist* magazine. Sure enough, the *Humanist*'s Stephen Mumford rabidly attacks the Vatican for demanding that the authors of "Human Sexuality" recant.

Global 2000 and the Gnostic Cults

In addition to drawing out the broader political context in which the events it describes took place, I wish that *The Battle for the American Church* had included a more extended discussion of the underlying bases for the Church's teachings on sexual morality and birth control than Kelly otherwise provides.

The issue is not birth control per se, as recent Vatican statements make clear, but the fundamental immorality of the population controllers who refuse to recognize, what the Church always has: the perfectibility of humanity, its ability to rise beyond the level of beasts through employing its Godlike qualities of creative mind.

It would also have been helpful had Kelly included an historical overview, for this would have shown that the predecessors to today's population controllers were always the Church's most bitter enemies and that the Global 2000 crew is essentially no different from the gnostic cults the Church fought in its early days, which preached that since all material existence is inherently evil, to reproduce human life only meant bringing new evil into being. Otherwise, *The Battle for the American Church* is an important contribution to the fight to preserve the Church as the principal defender of humanity against the new genocidal barbarians.

Although Kelly's book ends with the events of 1977, Father Andrew Greeley's latest offering, *The Cardinal Sins,* proves that the schismatics within the Church are still hard at work. Greeley has written his "novel" as part and parcel of an ongoing attempt by the enemies of the Church to unseat one of the remaining American traditionalist churchmen—Cardinal Cody of Chicago.

Constantly criticized for his "conservatism" by Church and secular liberals alike, Cody's position in the Chicago Archdiocese is now being threatened by the *Chicago Sun-Times,* which has concocted a major scandal involving alleged financial misdealings. Cody called the *Sun-Times*'s bluff when it tried the same thing last year, and the newspaper retreated—at least publicly. How convenient then, that Greeley (a former *Sun-Times* columnist) just happened to publish a widely heralded "fictionalized" account of Cardinal Cody, which portrayed him as a moral weakling with an uncurbable sexual appetite for both men and women who perpetuates a series of financial finaglings in the Chicago Archdiocese. Since the release of *The Cardinal Sins* and its climb onto the best-seller lists nationally, the *Sun-Times* has renewed its assault on Cody.

Of course, Greeley doesn't name Cardinal Cody outright, but, as nearly every reviewer has not failed to point out, that's who Greeley is targeting.

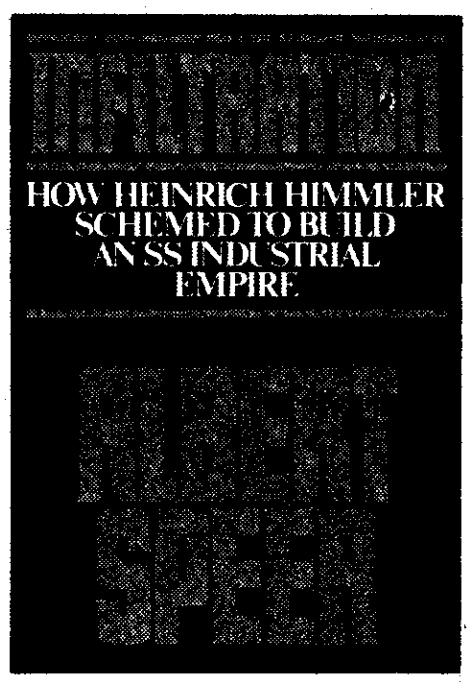
One of the most outspoken opponents of *Humane Vitae* (he blamed it for wrecking the American Church!), Greeley is considered by genocidal maniac Stephen Mumford to be an important ally. In his *Humanist* piece, in fact, Mumford says that Greeley's 1979 book, *The Making of the Popes 1978: The Politics of Intrigue in the Vatican,* "should be considered required reading by every American concerned about the national security of the United States," and credits it with helping him formulate his view that the American Church should break away from Rome!

Poorly written, as most of Greeley's books are, bordering on the lurid in some places and the ludicrous in others, *The Cardinal Sins* is one more example of the attacks on the Church described by Kelly. Not surprisingly, its publisher is Warner Books, a division of Warner Communications, one of the principal promoters of the drug-rock music culture.

—Kathleen M. Klenetsky

BOOKS

Infiltration
by Albert Speer
Macmillan
Publishing Co.,
1981
$12.95



Albert Speer's Last Crime

This is a book that never should have been written, a book based on a lie that must not be believed. The book is *Infiltration,* by Albert Speer and published in June 1981 by Macmillan. On September 1, 1981 Speer died, at the age of 76, in London. In a life of villainy, the writing of *Infiltration* was Speer's last crime.

As most people know, thanks to Speer's emergence over the past decade as a kind of "superstar," Albert Speer ran the Nazi slave-labor economic system on which Hitler's war drive depended. Speer was convicted at Nuremberg for Crimes against Humanity. The conviction was just, the sentence (twenty years in Spandau prison) unimaginably light.

Speer joined the Nazi Party while a university student. He became first, Hitler's favorite architect; then, Hitler's confidante; and finally, in 1942, the head of the slave-labor economy in which millions of slaves died. When the Nuremberg War Crimes Tribunal sat down in 1945 to formulate and apply principles of international law against the men who had killed millions upon millions of Europeans, Albert Speer was only 40 years old. Representatives of the Soviet Union asked the death penalty for the urbane, polished, soulless young man, a judgment rooted in the reality that between 1941 and 1945 20 million Soviet citizens died, almost half of them civilians.

But Speer captivated his British and American judges. Here was an attractive, well-spoken, sophisticated man who told his judges, with a tremor in his voice, that he had no idea of the enormity of the crimes of the Nazi regime. No, he had not planned the death of millions. He had not even known of it.

He told the court, with every mark of candor, that "If Hitler had a friend, I was that friend." He threw himself on the mercy of the court, and said it was for them to decide his fate, which he would accept, whatever it were. The Soviets called for the death penalty. But this were to underestimate the cynicism of Anglo-American intelligence networks, and the ease with which Speer demonstrated how useful he still could be—a spokesman for a new, "denazified" fascism in the postwar world.

So the court sentenced him to twenty years in Spandau prison for committing more murders than most men can comprehend.

Speer's subordinates they hanged. A strange decision, is it not, to hang the men who carried out the orders but not to hang the man who gave them? The reason was simple, and base. Speer's subordinates, like the Fritz Sauckel, were brutes without breeding. They had not the advantage of their superior, the advantage of being *presentable* spokesmen for fascism.

Bedazzled

With Speer's release from Spandau in 1966, a second career, almost more dazzling than the first, began. He set about writing *Inside the Third Reich.* That bestselling fraud made known to the press, and to hundreds of thousands of readers, what had previously been known only to the Anglo-American intelligence networks who deployed the presentable spokesman. Here indeed was an engaging, attractive man who—well, yes, he had been a Nazi, and he had been Hitler's friend, and he had been found guilty of Crimes Against Humanity—but he seemed to have (if not repented) at least *distanced* himself from his past.

In *Inside the Third Reich,* Speer assured his audience that his true avocation had been architecture, and that he had become a Nazi only because Hitler had promised him

great architectural projects. In a tone at once bathetic and arrogant, Speer declared "Like Faust, I had met my Mephistopheles, and he (Hitler) seemed no less engaging than Goethe's."

The astonishing thing is that people seemed to believe him. There are lines in *Inside the Third Reich* that would make you gag: as when Speer muses, "I do not remember Hitler saying much of anything about the Jews in my presence, ever"—but the press, the publishing houses, and the readers, did not gag.

It was thus an insidious, not a startling, transition that Speer made during the 1970s. Along with total respectability, he also became an "expert" on economics. When Jimmy Carter announced his administration's energy policy (which pivoted on the destruction of nuclear power and a return to Nazi-style synthetic fuels programs, which *require* slave labor as their basis) . . . the press asked Albert Speer what he thought. Speer endorsed the proposal, because, he said, it reminded him of the one he (and Hitler) had pursued, but he worried that Carter (unlike Hitler) might not be sufficiently radical in its application.

With great respect the East Coast press in the United States reported the expert's endorsement.

Against Technology

Thus Speer picked up again the thread of his "defense" at Nuremberg. As a prisoner in the dock in 1946, he had said that, upon reflection, he finally understood what had "gone wrong" with Nazism. It was, he said, ("and I am as much to blame in this as others") the first dictatorship with access to *modern technology*. Thus Nazism showed, according to Speer's defense, the "dangers inherent in technology."

In 1946 no one jumped to his feet to call Speer a lousy liar, nor yet in 1979. With scarcely a soul aware of it, Speer's spokesmanship for postwar fascism, "friendly fascism," was gaining ground.

On September 1, 1979, countless readers of the *New York Times* saw on the Op Ed page of the morning edition an article by Albert Speer, reflecting on the fortieth anniversary of the outbreak of World War II. the Op Ed said two things: First, beware of the dangers of "technology divorced from morality"; second, the degeneration of the West since the war's end had shown, wrote Speer, that on this question "Hitler was not wrong."

Not a dog barked, as the saying goes. Millions of Americans had worked and fought in World War II to defeat these bastards, but not a letter appeared in the *Times'* letters column asking how an American paper could print an article by a convicted Nazi war criminal in which it was said that "Hitler was not wrong."

The Last Crime

On the dust-jacket of *Infiltration,* you may read the following sentences: "Albert Speer lives on . . . with his memories, his guilt, and the question he poses once again. How could it have happened? How could our consciences have become so numbed to morality?"

What a monstrous irony!

How dare Albert Speer ask "how could it have happened?" *He made it happen.* How dare he ask "how could our consciences have become so numbed to morality?" The sin is on *his* conscience, not yours and mine!

Infiltration is the falsest lying Albert Speer ever did.

In this book, Speer builds up a set of self-exculpating circumstances that never existed. He would have you believe that Albert Speer never supported the slave-labor economy (scarcely knew about it, in fact), and resisted to the last Heinrich Himmler's efforts to erect an "SS industrial empire" upon the flesh, blood, and bone of Europe's people.

That lie is the significance of the title, *Infiltration.* This is supposed to mean that Heinrich Himmler and his SS spent the war trying to infiltrate Speer's industrial machine (scheming to destroy Speer) as the basis of the SS empire. Or, put another way, "the greatest battle of World War II," says Speer, "was that fought between Speer and Himmler."

The height of Speer's fraud comes in this sentence: "Technology gone wrong . . . Executive decisions affecting everyone, Jew and non-Jew alike, are not decided in human terms, but in terms of armament and defense—by the numbers."

The Goal Was Killing

Those "decisions affecting everyone" were made by Hitler, Himmler, Goering, and, yes, by Albert Speer. They were made not on the basis of armaments and defense, nor on the basis of "technology gone wrong." They *were* made on the basis of numbers: How most quickly, most cheaply to depopulate Europe by millions of "lives unworthy to be lived." And how (where need be) to accomplish this depopulation through a slave labor system which did not simply kill the victims but worked them to death.

Do you imagine that Albert Speer was not aware of Hitler's overriding commitment to genocide? It was made so clear by Adolf Hitler, from the 1923 publication of *Mein Kampf* through to his "Last political Will and Testament" in April 1945, that his intention was to kill as many people as possible.

Albert Speer was sitting at Hitler's dinner table in October 1941 when Hitler told his assembled dinner guests: "We need not feel any pangs of conscience . . . . We are not going to enter the Russian cities; they have to die completely . . . . It makes absolutely no difference to me what posterity will say about the methods I had to use."

Albert Speer was also present, a few months later, when Hitler said "I am ice-cold in this matter . . . . If the German people are not ready to commit themselves to their self-preservation, then fine: let them disappear! . . . Petersburg will vanish. Here we must resort to ancient principles: the city must be razed to the ground. Moscow, too . . . must vanish from the face of the earth . . . . I will feel nothing when razing St. Petersburg, Moscow, and Kiev to the

ground . . . . We will absorb or drive away a ridiculous hundred million Slavs . . . . "

He Who Sups With the Devil

Speer sat through each of these diatribes, at Hitler's table, calmly eating his dinner. No pang of conscience seized him then. Indeed, when in 1942 Hitler offered Speer the position of running the war economy and the slave-labor system, Speer leapt to do it "with all the energy and ability at my command."

This eagerness to do evil did not leave Speer after the war was lost. The ideology of "zero growth"—zero growth in population, in culture, in technology and human mastery of nature—was one Speer never forsook. It is only that he exchanged fascism with Hitler's face for fascism with a "friendlier" face; a smoother, more gentlemanly face which could warn of the dangers of "unbridled technology" without stirring uneasy memories of the Nazi past.

—Molly Hammett Kronberg

British 'Ethologist' Seeks Equality for Animals

If anyone has any doubts that Michael Fox, darling of the "animal rights" activists, and top dog at the Humane Society's Institute for the Study of Animal Problems, is off the deep end, he doesn't even have to read Fox's latest compilation of psychosexual fantasy in *Soul of the Wolf.* All he has to do is look at the pictures.

But Fox, British born and educated, is not just another kook who has found a publisher. And his ideas of animals' superiority over man are not idle chatter. Promoted through the liberal talk show circuit, and by the same limits to growth ideologues that spawned the environmentalist movement, Fox is a leading "moderate" spokesman seeking a dialogue on the issues of man's claim to dominion over the animal kingdom. He and his collaborators have systematically taken over and deployed the "humane movement" against scientific research and high technology agriculture.

Threat to Agriculture

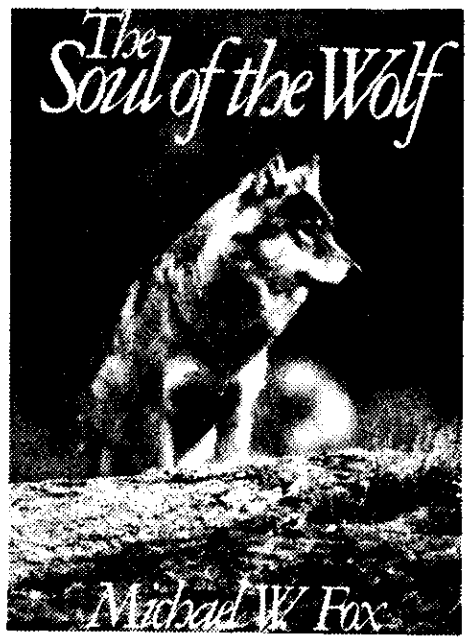
If the ideas presented for popular consumption in *Soul of the Wolf* gain support in the Congress, the food producers of this nation will suffer possibly irreparable damage. The Farm Animal Husbandry Act, recently introduced by Rep. Ron Mottl (D.-Oh) proposes to establish an independent commission that could give an "authoritative" seal of approval for the bankrupting of high-technology agriculture by outlawing modern methods of livestock production. And passage of the Research Modernization Act, written by the United Action For Animals, and now before Congress, would outlaw the use of animals in research and bring a virtual end to biomedical research in the United States, according to leading scientific researchers.

Fox, a self-styled "ethologist," writes in *Soul of the Wolf* that ethology is the "study of animal behavior and its relationships to man's." Fox brags that he seeks to establish "the once unthinkable idea that men and beasts are species in the same animal kingdom and have comparable patterns of behavior."

His book's photographic illustrations are chosen to make this point. One photo shows Fox, "his own two cubs" (children) and companion

BOOKS

Soul of the Wolf
by Michael W. Fox
Little, Brown, and Co.
1980
130 pp.
$12.95



wolf, all howling at the moon. Another series of photos shows a female (human) lying in a field engaging in sexual foreplay with a wolf. The caption reads, "On first meeting, a wolf accepts a totally strange human female (note the reciprocal postures and facial expressions) but would respond initially with fear toward a strange human male, and warm up very slowly and cautiously." Presumably, the woman got up with fleas.

Animal Bill of Rights

But Fox wishes to leave nothing to the imagination. He writes: "The foundations of many established religions and philosophies and their human-centered values and attitudes may seem threatened, but perhaps they are ready to be more firmly and realistically revised and relaid with the cornerstones of kinship and reverence for all life in the rightful places. A bill of rights for animals is the next major sociopolitical and legal step that must be made if we are to move out of this dark age of ignorant and indifferent anthropocentrism."

Fox writes: "As wolf and man each share the same ground of being physically, so the mind of wolf and man share the same conscious set of images of simply being as well as a vast array of sensations and emotions that are more similar than they are different. And the soul of wolf and man share the same spirit that is in all life."

He continues: "Has this objectifying and intellectualizing part of our minds separated us from wolves, nature, and the collective consciousness of all life? I have theorized elsewhere in *One Earth, One Mind,* and *Returning to Eden* that the evolution of such a mental state may underlie our alienation from the natural world and our wholesale, unfeeling, exploitation and destruction of other living beings as living 'things.' "

It is sometimes said that the Congress is no better than a pack of wolves. Fox would no doubt consider that an insult to the wolf. Should Congress follow the advice of such a man?

—David Thill

BOOK BRIEFS

The Conquest of the North Atlantic *by G.J. Marcus, Oxford University Press.* In years past, Oxford would have published G.J. Marcus's *The Conquest of the North Atlantic* under the title *Boatbuilding and Trade in Medieval Ireland, Scandinavia, and the Northern British Isles,* a fair description of its contents. The book would have been sold in modest numbers to Oxford's standing order university library customers, and it never would have come to the attention of this publication.

Modern book marketing has come to the 500-plus-old Oxford press, however, and upon seeing advertisements for *The Conquest of the North Atlantic* in trade publications, we were duped into thinking that here was a new contribution to the study of Atlantean civilization. Alas, Marcus, a retired, middle-grade Royal Navy officer who sneers at experts in fields he knows nothing about (such as historian of science Eva Taylor) while parading his own expertise in areas such as Danish fishing terminology, is mainly concerned with boat-building techniques, and has merely padded his narrative with a rehash of the Norse Greenland epics.

What else can one say of an author who asserts that the discovery of the New World was the work of Celtic fishermen chasing the Arctic mirage, and Scandinavian fishermen chasing schools of cod?

Nevertheless, the specialist will doubtless find much of use in Marcus's book, not the least his bibliography. One example: Marcus proves that the type of boat described in the *Odyssey* as the one in which Odysseus sailed from Circe's island, is uniquely associated with the British Isles, providing a further piece of evidence in pursuit of Bronze Age Aegean-Atlantean civilization. The significance of this is wholly overlooked by the author.

—Paul Arnest

The Atom Bomb Spies *by H. Montgomery Hyde, Atheneum.* This recent book is most interesting for what it reveals about how the spy scandals of the World War II era were used to initiate the British-inspired Cold War between the wartime-allied Soviet Union and America—with a major result being the cessation of U.S.-U.S.S.R. scientific and technological cooperation.

The 1945 Gouzenko affair is one case study. Igor Gouzenko, a low-ranking cipher clerk in the Soviet embassy in Ottawa, Canada, defected to the West in September 1945, carrying with him documents he claimed would uncover a massive Soviet spy ring in North America. Instead of following standard intelligence agency operation procedure and leaving the identified agents in place where they could be monitored, Canada's Prime Minister Mackenzie King, and President Truman (after several confabs with the British) turned the Gouzenko case into a major scandal.

The hysteria fed by the Gouzenko affair and subsequent scare stories that Soviet spies had infiltrated the Manhattan Project thickened the atmosphere in which Winston Churchill's famous Iron Curtain speech, ushering in a new era of British domination of U.S. foreign policy, was accepted by the American population. The United States played the dumb giant, accepted London's Cold War scheme, and rejected the opportunity to join forces with its wartime allies in the Soviet Union for a cooperative postwar reconstruction and global industrialization effort.

In some respects, U.S. scientific development has been hamstrung ever since by this lack of collaboration with the Soviet industrial giant. Research at the most crucial scientific frontier of the 1980s, the physics of controlled thermonuclear fusion power, a technology with the potential for providing unlimited energy for all of mankind, is still being held back by government classification guidelines.

—John Schoonover

Leonardo. . .

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as one could otherwise infer from a knowledge of his "nonscientific" paintings and drawings. The door is now open for a real investigation of Leonardo's contribution to the history of physics as it developed since Plato's *Timaeus.*

Nora Hamerman
New York City

[Nora Hamerman's "Leonardo da Vinci and the Art of Nation-Building" will be published in a forthcoming issue of The Campaigner.*]*

Boogie-Woogie Beethoven?

To the editor:

An article in the October 18, 1981 *New York Times Sunday Magazine* suggests that certain Upper East Side cultural circles continue to experience discomfort with aspects of my article, "The Racist Roots of Jazz," published in *The Campaigner* a year ago. This week's *Times* article, by Joe Goldberg, includes comments on the performance of a passage from Beethoven's Opus 111 Sonata by the young pianist Ursula Oppens:

"I have often thought for a long time that one of the variations in the last movement sounds extraordinarily like a Scott Joplin rag, and Miss Oppens played it as though she thought so too. After the recital, in the green room, I asked her about it. Her face lit up and she responded with a lengthy, fully informed discourse, not only on the possibility that Joplin had seen a score of the Opus 111 and had enough musical education to understand it, but also on the considerable popularity of African music in the Vienna of Beethoven's day."

My *Campaigner* article included a published excerpt from the very Beethoven passage in question, demonstrating that the claims made by historians of "black music" that the syncopations of jazz demonstrate its "African roots" are completely fallacious. Also quoted in my article was a passage from a Scott Joplin rag together with the observation that Joplin, who was trained in German music by a German teacher but blocked from a classical career, almost certainly knew Beethoven's Opus 111 and developed his syncopated music not from the influence of African music, but simply by "jazzing up" the music of Beethoven (and of many other ninteenth-century composers who used syncopation in their music.)

It is worth noting that pianist Ursula Oppens is the daughter of Kurt Oppens and Edith Oppens. The latter, a faculty member at New York's Mannes College of Music, was a student of the atonalist composer Anton Webern before she and her husband, a well-known Austrian journalist in the prewar period, fled Vienna following the Nazi Anschluss. As my 1980 article emphasized, the atonalist circle in Vienna, of which Nazi sympathizer Webern was a part, was very important in influencing avant-garde cultural circles in prewar Europe to accept American jazz as a "legitimate art form."

The kind of performance of the passage in question from Beethoven's Opus 111 clearly elected by the young Oppens, which makes the Beethoven variation sound like actual boogie-woogie, represents the most flagrant possible violation of the performance principles demanded by Beethoven's music, and that of the classical tradition in general, as I argued last year. The particular performance principle in question is discussed by the musicologist Heinrich Schenker in several places in his writings, writings which were destroyed by the Nazis and banned by the postwar European occupation forces. These are writings with which the Oppens are or ought to be intimately familiar, Mannes School of Music being originally under the directorship of a student of Schenker and, for decades after the war, the main bastion of Schenker's influence in America. A direct quotation from Schenker, debunking the Webern-Krenek atonalist circles of Vienna for their lurid jumping upon the bandwagon of the jazz craze during the 1930s was included in *Campaigner*'s 1980 exposé.

Young Oppens's informed and willful turn to a boogie-woogie reading of Beethoven, in defiance of Schenker and of Beethoven himself, unfortunately confirms my article's central cultural-political thesis: that the continued descent of musical culture in America and abroad into a dark age of barbarism will be characterized, not by the triumph of Webern's cryptic atonalism (which can never win a significant musical audience) but by the progressive and systematic substitution of jazz and still more degenerate forms for the heritage left by the masters of the eighteenth and nineteenth centuries, a heritage to which skilled turn-of-the-century black musicians such as Joplin aspired but were denied participation. Brace yourself for the introduction of a rhythm section at the next New York all-Beethoven piano recital at the East Side's 92nd Street "Y"!

Peter Wyer
New York City

Excellence in the Schools

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"We must increase our efforts to identify and educate more of the talent of the Nation. This requires programs that will give assurances that no student of ability will be denied an opportunity for higher education because of financial need; will correct as rapidly as possible the existing imbalances in our educational programs which led to an insufficient proportion of our population educated in science, mathematics and modern foreign languages and trained in technology."

In 1964, the NDEA was renewed—but with a significant amendment, which indicates why the promise of the NDEA has been left unfulfilled. The amendment stated: "The second sentence of the second paragraph of section 101 of the National Defense Education Act of 1958 is amended by striking out 'which have led to an insufficient proportion of our population educated in science, mathematics, and modern foreign languages and trained in technology.' "

The intent of the deletion, as spelled out later in the 1964 version of the act, was to include the teaching of geography, English and reading under the provisions of the act, and to sponsor an enhanced program of guidance and counseling. Special emphasis was placed on subsidizing the education of teachers who would specialize in teaching the socially and physically disadvantaged.

Thus, under the Johnson administration's Great Society, federal funds were diverted from a program carefully vectored to upgrade the quality of science education into what developed into the plethora of today's courses in basket-weaving and worse. It is certainly the case that children in need of it should receive remedial training, but the kind of thinking which saw such training as a trade-off against quality education was guaranteed to (and did) fail at the task of remediation.

IT IS ESSENTIAL that Secretary Bell's commission seriously take up the question of curriculum reform, if such mistakes are to be avoided in the future. Educators, administrators, public officials, and parents must come to understand why, even with the excellent policy guideline of the 1958 NDEA, and the continued flow of funds for science and mathematics into the schools even after its problematic revision in 1964, standards of achievement in mathematics and the sciences have been falling over the past two decades.

The answer is to be found in the pernicious role played by university education departments, particularly those of Stanford and Chicago, in collaboration with mathematics departments, to institute the reforms of curriculum known as the New Math. The New Math, conceived by university "pure mathematicians" who have stripped their discipline of any fruitful relationship to science in the outside world, is taught to children as a manipulative game. Students are taught to manipulate axioms—to play according to the rules of the game—rather than develop geometric insights; much of the course material is mere linguistic exercise rather than even traditional algebra.

Only the exceptional person overcomes these conditions in the schools to become a scientist or engineer; the average person drops mathematics—as quickly as possible and with loathing—particularly those with poor language skills.

Secretary Bell and his commission are not starting from ground zero in taking up a curriculum review and reform effort for the nation. The educational reforms of Wilhelm von Humboldt, reviewed last month at length in the Special Education Issue of *The Campaigner,* provide their starting point. Further amendments in the field of physical geometry by Felix Klein, which have been tested for more than one hundred years and proven successful, should also be examined and applied.

TODAY, MORE THAN EVER, it is essential that we accomplish the task set out by the 1958 National Defense Education Act. A modest amount of money can more than reverse the present process of degeneration of our schools, if it is coupled with a ruthless commitment to rid the schools of all vestiges of Dewey liberalism.

Under the conditions of municipal collapse that we face immediately, it is necessary to provide emergency assistance to the public education system. But it is just as necessary to reassert the commitment that we made, but did not carry out, to rescue our schools from mediocrity and provide a training ground for excellence.

—Carol White

A crowning achievement of the Golden Renaissance: Raphael's Vatican stanzas, completed in 1511, presented the themes of statecraft and learning instituted 700 years earlier by Charlemagne. At center is the famous School of Athens; *left, a partial view of* Parnassus.

See page 8 for "How Charlemagne Built Europe."